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DUANE I BY KEHINDE WILEY

EDITOR'S NOTES

By Tim Redmond
Tredmond@sfbg.com

It was not what you'd call a banner day in the big leagues. On May 12, the progressives — who celebrated sweeping victories in last fall's election — lost three significant battles, leaving me more than a little nervous about the upcoming epic fight over Mayor Newsom's 2009-10 budget.

In separate votes, with different members going the wrong way each time, the Board of Supervisors sided with Newsom on a private deal to build a solar-power project in the Sunset District, then approved his Muni service cuts and fare hikes.

And while the final Muni vote was going on at City Hall, the School Board was meeting nearby and voting to restore a military recruiting program to the public high schools.

This is not what any of us had in mind during last fall's campaigns.

The vote to approve the Recurrent Energy project came early in the day and left me shaking my head. The idea was fine — build solar panels on the Sunset Reservoir — but the contract the mayor's Public Utilities Commission put forth was full of serious problems. For starters, nobody was ever able to explain why the city never looked seriously at a way to build the project itself instead of giving the land to a private, for-profit company that will charge very high rates for the power. It was the kind of deal you'd expect the fiscal conservatives to wince at, but no: Sean Elsbernd was all in favor.

That left Ross Mirkarimi and David Campos to raise the questions about this use of public resources and public money. The problems should have been hammered out in committee, and the deal amended before it ever came to

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5.20.09

Chiu has done some good things, but he's still very new — and in this case, he didn't stand up to the mayor.

EDITOR'S NOTES

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the board. But to my surprise, John Avalos voted with Carmen Chu to pass it out of Budget and Finance.

Then, again to my surprise, Eric Mar broke with the progressive bloc and sided with the Newsom camp to approve the thing.

I wasn't thrilled with the outcome, but you can't win 'em all — and I figured that at least the Muni fare hikes were going down. After all, Board President David Chiu had done an outstanding job of challenging Muni on its assumptions and its spending on plans, and was leading the charge to reject the budget. Six other supervisors signed on to his move.

Then the backroom talks started — right in the middle of the board meeting. The Mayor's Office offered a few tidbits, but insisted that the fare hikes and service cuts had to be passed or the entire city budget would be out of whack. And to my surprise, in the end, Chiu blinked. He voted to table his own resolution, effectively approving the Muni plan.

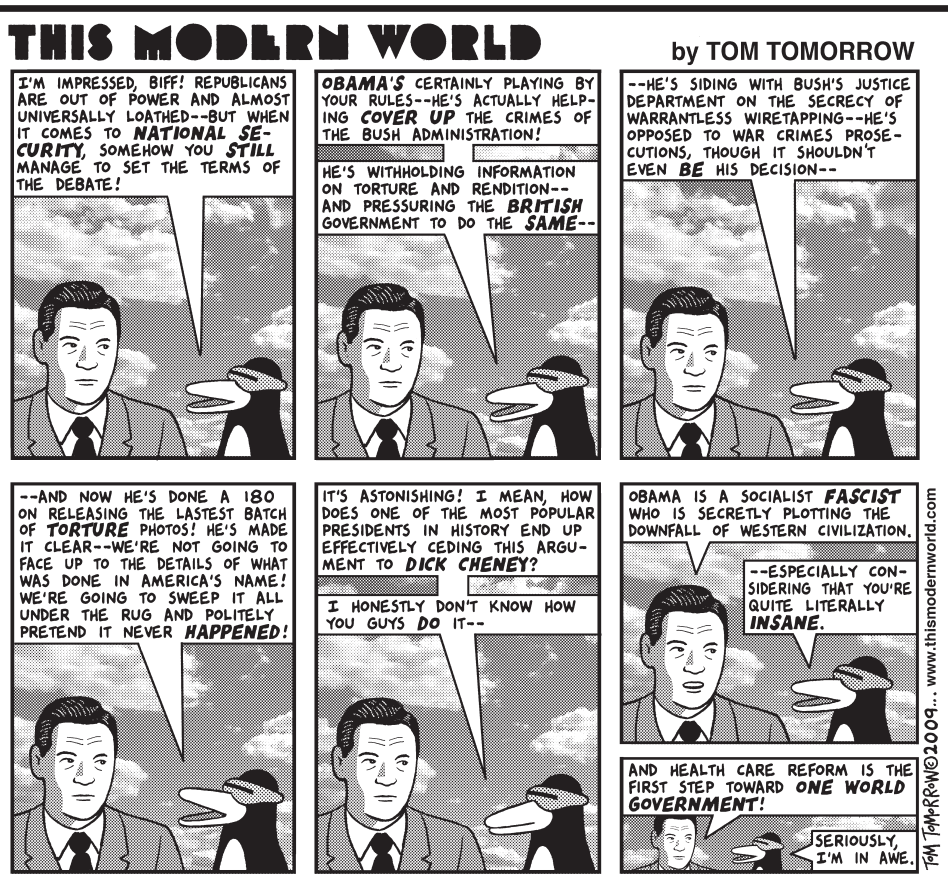
What was missing in all of this, I think, was visible progressive leadership. Chiu has done some good things, but he's still very new — and in this case, he didn't stand up to the mayor. I think that's partially experience, learning how Newsom plays the game and realizing that you can't let him threaten you or push you around, that compromise is fine and open communications are great, but that in the end, the supervisors have to call their own shots.

And there's nobody else on this board stepping into that role right now.

The progressive majority on the board is fractious, but that's always going to be the case. The reason there's no left-wing "machine" in San Francisco, and never will be, is that people on the left are always too independent and too unwilling to be herded. There's still room, though — and now, a desperate need — for leadership, for someone who can be the majority whip and make sure the six votes are there when we need them.

If the progressives can't stick together on Newsom's budget, it's

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Downtown's missing history

EDITORIAL To hear the proponents of a new downtown condo complex talk, you'd think they were giving the city a wonderful deal. In exchange for an exemption from height limits that would allow a tower twice the allowable size just a few yards from the Transamerica Building, the developer would give the city a little patch of parkland that's now privately owned. Even the city planning director, John Rahaim, seems to think the special treatment is acceptable, since none of the other buildings in the area are nearly as tall as the Pyramid, and, he told the *Chronicle*, "usually you cluster tall buildings together."

Of course, the usual crew of downtown boosters love the architecture (a sort of spiral design), love that it would create housing in an area that's generally empty at night, and figure that something only about half as tall as the high-rise it's next to can't be all that bad.

But there's a stunning lack of historical perspective in all this discussion.

The Transamerica Building seems like an icon today, but when it was first proposed in 1969, it met with strong opposition — not so much because of its unique design (although some prominent architecture critics thought it was hideous) but because it was way too big, too tall, and jammed into a human-scale neighborhood where all the other buildings were low-rise. It was a flash point for the anti-Manhattanization movement and rallied preservationists, environmentalists, and neighborhood advocates.

One of the central issues: in order to accommodate the new tower, the city would have to give up a block-long section of Merchant Street, an alley filled with small businesses. The controversy over the sale of that public street occupied center stage in the Transamerica battle, and in order to convince the supervisors to hand over the public property, Transamerica agreed to build a little park on the edge of the property. That's how Redwood Park came into being — as a concession from a developer who had been given public land.

And now another developer, Andrew Segal, is offering to give the park back — again, as mitigation for a project that's too big for the site. So the city, in exchange for approving a bad project, winds up with land it would have had anyway if it hadn't accepted a different bad project four decades ago.

And there's been very little attention paid to the historic reasons why this project would need special exemptions from two city laws to move forward. In the mid-1980s, with Dianne Feinstein in the mayor's office, the city was getting choked with tall, bulky — and frankly, nasty-looking — high-rises that were turning downtown and South of Market into dark, windy, dismal canyons. After long debate, many public hearings, and extensive discussion, the voters approved two measures aimed at limiting the impact of overdevelopment. One of them, Proposition K, barred new buildings from casting shadows on public parks. The other, Proposition M, limited high-rise office development and mandated the preservation of neighborhood character. At the same time, the height limits in that area — on the edge of Jackson

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LETTERS

THE BUREAUCRACY HATES BIKES

Just read your piece on how bicyclists are treated like third-class citizens ("Uphill climb," 5/13/09). I couldn't agree more. Though the me from 10 years ago would have.

I grew up being into cars, fixing them, making them faster, making them louder, and making them, well ... just MORE.

Fast forward to me moving to California, where to park my tricked-out gas guzzler was a task in itself. It got to the point where I was paying $175 for a garage space just so I could deal with parking. That isn't counting the fact that I never drove the thing once I found BART and Muni ... and bikes.

It wasn't long after that that I sold my car in favor of my Giant (literally) mountain bike. The thing was a fucking tank. I traded that in for a single-speed road bike and moved to Oakland. Life was awesome until I tried commuting to work in what I thought was a very environmental way.

Every where I looked, it was like the bureaucracy was saying "Fuck you, bikers."

"No bikes on BART during commute hours. Use the bike shuttle." Okay, this is sweet. ... it's a buck. ... wait ... what? It comes once an hour? There is only ONE? And ONE stop in Oakland? And wait ... WTF ... only 14 bikes at a time?

Sadly, I've been turned away, being the 15th or 16th person at MacArthur. So instead, I have to wait my thankfully salaried ass for the next shuttle into the city. I can only imagine someone getting burned a few times by this, getting written up for being late and having to make a choice between fighting to get there on a bike, or saying fuck it and not bothering with the bike at all.

Can't we get more bike shuttles?

A seatless car on BART just for bicyclists?

Mick Frederick
Oakland

WHO'S SECOND CLASS?

Reading Steven T. Jones' query about why bicyclists are treated as second-

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EDITOR'S NOTES

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going to be a long, and painful, year.

I wish Mark Sanchez had decided to stay on the School Board instead of running for supervisor. He would have been re-elected, and either Jill Wynns or Rachel Norton would have lost, and this whole JROTC fiasco would never have happened.

There are plenty of problems in the schools, plenty of issues for the board to work on, and with the deep budget problems, it's going to be important for the members to work together. The decision by Wynns and Norton to dredge up a done issue and drag it back before the board was needless and wrong.

I'm way against JROTC in the schools, but even some of the people who ended up supporting it — like board member Norman Yee — never wanted to see it back before the board again. Now we're going to be fighting over this for months to come. There may be litigation, and it didn't need to happen.

Now any hope of finding an alternative leadership program that doesn't involve the military is gone for at least the next two years, and we're stuck with the Army as part of our high school curriculum.

Not a banner day, folks. Not a banner day. SFBG

DOWNTOWN

CONT»

Square and North Beach — were reduced, again after many hearings and much debate. The idea was that downtown's skyscrapers shouldn't be intruding northward.

Let's remember: this won't be affordable housing. The new condos will be priced at the top of the market (clearly the developer thinks the housing market is coming back in San Francisco). And while environmentalists like the idea of building housing near jobs, very few of the new condos that have gone up downtown have provided housing for San Franciscans. Most are owned either by empty-nesters returning from the suburbs, Silicon Valley commuters, or international jet-setters seeking a SF pied-à-terre.

So there are very good reasons for planners and the supervisors to reject this project — and for the city not to forget that the rules that make this deal unappealing were neither random nor a mistake. There's history here, and once you understand it, the project makes very little sense. SFBG

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5/21 Fillmore

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5/21 Bill Graham Civic Auditorium

TV ON THE RADIO
DIRTY PROJECTORS
5/22 Fox Theater

NINE INCH NAILS
JANE'S ADDICTION
5/22 Shoreline Amphitheatre

THE PHARCYDE
5/23 Fillmore

NEW YORK DOLLS
5/24 Grand Ballroom

FLIGHT OF THE CONCHORDS
5/25 Berkeley Community Theatre

ANIMAL COLLECTIVE
5/26 Fox Theater

BEN HARPER & RELENTLESS7
5/27 Fillmore

ST VINCENT
5/27 Bimbo's

M83
5/27 Mezzanine

SUN KIL MOON
5/29 Great American Music Hall

WALKEN
5/29 Elbo Room

SILA AND THE AFROFUNK EXPERIENCE
5/30 Mezzanine

THE THERMALS
5/31-31
Bottom of the Hill

GAVIN ROSSDALE
6/2 Fillmore

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6/5 Grand Ballroom



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6/21 Fillmore

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Dazed and confused

Marijuana and quality-of-life cases clog Newsom's Community Justice Court

By Joe Sciarrillo
news@sfbg.com

Police officers in the Tenderloin have routinely violated city policies and wasted scarce public money sending people busted for possessing less than an ounce of marijuana to the Community Justice Center (CJC), a pet project of Mayor Gavin Newsom that was supposed to save money and clean up the Tenderloin.

Instead, all these minor drug possession cases have been dismissed by an already overtaxed court system. And as the police have only just begun to ease up on referring these cases to the CJC in its second month of operations, they continue to bust the homeless for quality-of-life violations.

The Tenderloin police station referred at least 17 cases of simple pot possession cases to the CJC since its inception in March. After only one month of the CJC's operations in the Tenderloin, Public Defender Jeff Adachi could already see that such police referrals represented a larger misuse of resources occurring throughout the city.

Adachi's office has handled more than 300 cases at the CJC. Of his caseload, he estimates that "about 80 percent of the cases have involved loitering, illegal camping, possession of marijuana, possession of paraphernalia, and blocking the sidewalk. The remainder of the cases were petty thefts, batteries, and other miscellaneous crimes."

Clarence Wilson, a 67-year-old African American Rastafarian, had his marijuana possession case dismissed at the CJC with Adachi's help. Wilson's ordeal began after he finished crossing the street at Hyde and Ellis at 11 a.m. Wednesday, April 8. He recalls walking in the crosswalk during a green light. But when he gazed up while reaching the other side, it had just turned red.

Two Tenderloin station police officers stopped him for jaywalking and proceeded to question him to see if he was carrying anything. "Just herbal," he admitted, referring to the small amount of marijuana he had just purchased.

The officers faced Wilson against the wall, handcuffed him, and drove him to the Tenderloin police station where he spent 45 minutes handcuffed to a bench. Before they released him with a court date for the following Monday at the CJC, they booked him under a jaywalking infraction and a misdemeanor violation of marijuana possession of less than 28.5 grams (an ounce).

Wilson's case stands out because he has lived in the city for 33 years with a clean record, but has now been sucked into Newsom's costly criminal justice experiment. "I was the guinea pig for that day," he said. "All these other people were crossing the red light walking, and you chose me — and you wouldn't even tell me why I was being arrested. You wouldn't even read me my rights."

"If the officer wanted to cite Mr. Wilson for jaywalking, he could have written a citation and released him on the spot," Adachi said. "But to handcuff him, treat him as a common criminal for possession of a small amount of marijuana is exactly what the city's directive prohibits."

Possession of less than one ounce of marijuana is a misdemeanor and carries a maximum sentence of a $100 fine. But city law, specifically Administrative Code Chapter 12X, calls for police to make possession of less than an ounce of marijuana their "lowest priority" and to focus their resources elsewhere. The Board of Supervisors approved the law in 2006, sponsored by then-Sup. Tom Ammiano, who wrote, "the federal government's war on drugs has failed" and called for a more sensible approach in San Francisco.

Particularly at a time when Newsom is asking every city department to makes budget cuts of 25 percent to cope with a $438 million budget deficit, Adachi said many CJC cases are a waste of precious public resources.

The CJC only takes misdemeanors and nonviolent felony cases in its court system. Modeled after New York City's Center for Court Innovation, it serves as a one-stop location for the court to refer offenders to social services to address the root causes of criminal behavior — although those programs dealing with substance abuse, mental health treatment, and other social needs are also on the budget chopping block.



Clarence Wilson was arrested for possession of a small amount of marijuana and sent to the Community Justice Center, which dropped the charge. | PHOTO BY JOE SCIARRILLO

CJC only handled violations in four selected central neighborhoods deemed to be burdened by chronic crime: the Tenderloin, SoMa, Civic Center, and Union Square communities. Capt. Gary Jimenez of the

CONTINUES ON PAGE 12 ››

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ALERTS

By Steven T. Jones
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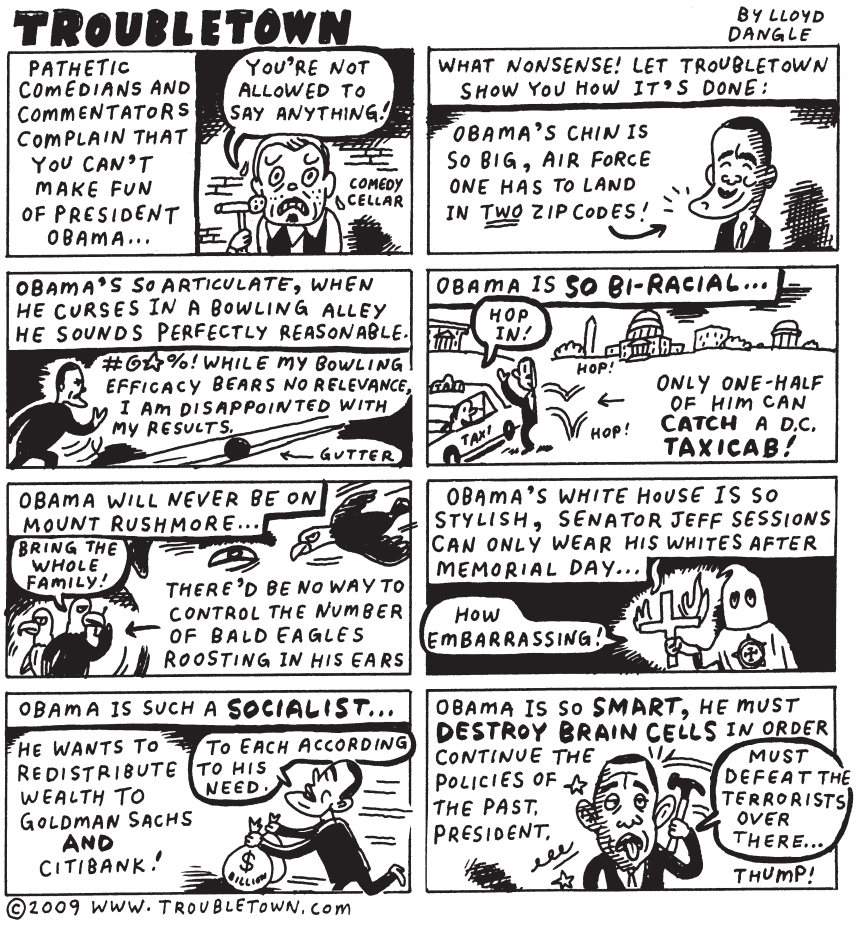
THURSDAY, MAY 21

Neutralizing the Bush legacy
Center for Constitutional Rights executive director Vincent Warren discusses whether the Obama administration will seek to restore constitutional protections and human rights standards that were eroded under the previous administration. Among the topics are whether to pursue accountability for torture, illegal detention, war crimes, and other violations.
6 p.m., $12 members, $18 nonmembers, $7 students
Commonwealth Club
595 Market, SF
www.commonwealthclub.org

40 years after Stonewall
Queer educator Bob Price discusses the roots of homophobia and queer activism, modern issues ranging from same-sex marriage to gays in the military, and why it's time for queers to divorce the Democratic Party. The event, which includes a homemade brunch at 11:15 a.m., is sponsored by the Freedom Socialist Party.
Noon, free ($8 for brunch)
New Valencia Hall
625 Larkin, Suite 202, SF
415-864-1278 (childcare available)
bafsp@earthlink.net.

FRIDAY, MAY 22

Confronting the police state
The Friendly Fire Collective is sponsoring a strategy session and panel discussion on ways to push for greater police accountability in the Bay Area and surrounding communities. Their slogan is "Too many cops, too little justice." Representatives will be present from police watchdog groups in San Francisco, Oakland, Santa Cruz, Petaluma, San Jose, and Watsonville. Come organize an effective challenge to police violence and corruption.
7 p.m., free
AK Press Warehouse
674-A 23rd. St., Oakl.
friendlyfirecollective@gmail.com
www.friendlyfirecollective.info



MONDAY, MAY 25

Support returning vets
The military veterans' support group Swords to Ploughshares will mark Memorial Day this year by sponsoring a community art project. "This year we wanted to do something out of the ordinary and bring the community together to remember soldiers who gave their lives," said Michael Blecker, executive director of Swords to Plowshares. Artist and Afghanistan veteran Angela Knowles has designed a paint-by-numbers mural that people of all ages can come help fill in.
1:30– 4:30 p.m., free
Justin Herman Plaza
Market and Embarcadero, SF
www.swords-to-plowshares.org
ccorliss@stp-sf.org

Protest sports mascots
American Indian Movement West will protest the Atlanta Braves' use of an insensitive and what the group charges is a racist mascot when the baseball team plays the San Francisco Giants. The 11 a.m. rally will be followed by a press conference at noon. The group also plans a protest at the spot during the games May 26 and 27 starting at 6 p.m., calling for a boycott until the Braves change mascots.
11 a.m., free
Willie Mays statue at AT&T Park
3rd and King streets, SF
www.aimwest.info SFBG

Mail items for Alerts to the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 255-8762; or e-mail alerts@sfbg.com. Please include a contact telephone number. Items must be received at least one week prior to the publication date.

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NOISE
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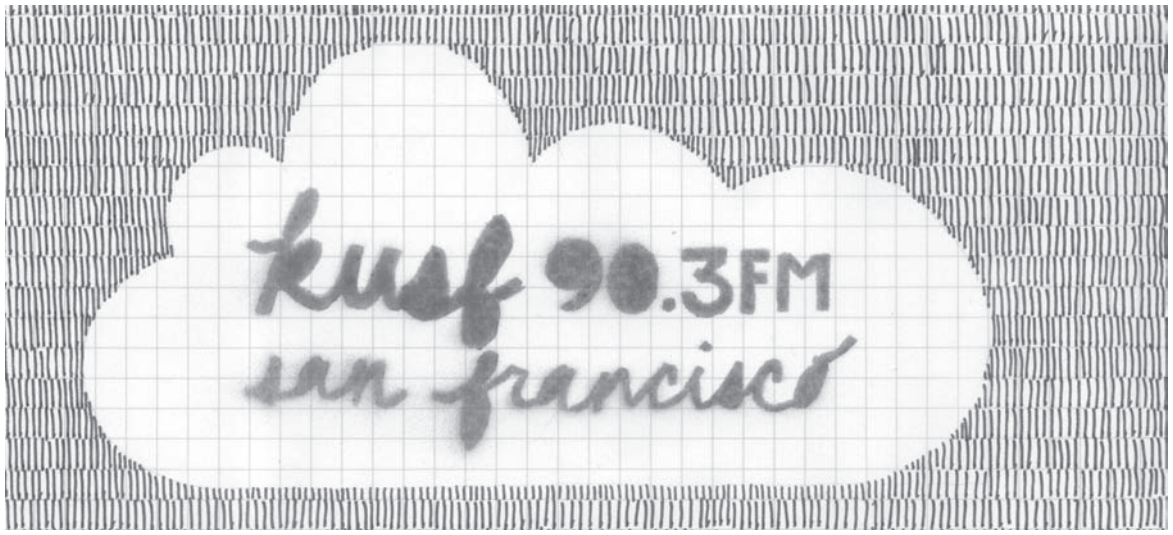
PIXEL VISION
Should Lost just kill Kate already? The English Surgeon review, Street Threads, bicycle art

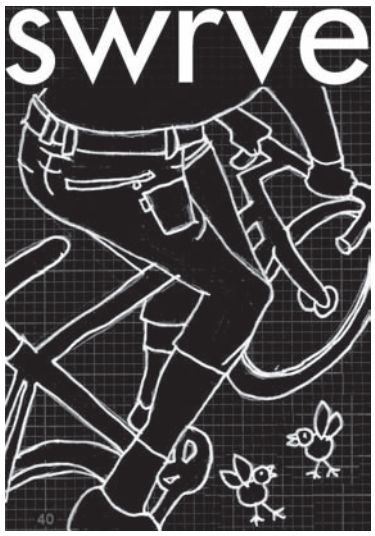


POLITICS
John Ross Day, SF *Examiner* denies global warming, the Governator's scare tactics, budget deal hurts Muni, bikes rule SF streets for a day



SEX SF
Size matters, then end of erotic services on Craigslist, Aspect Gallery erotic art show





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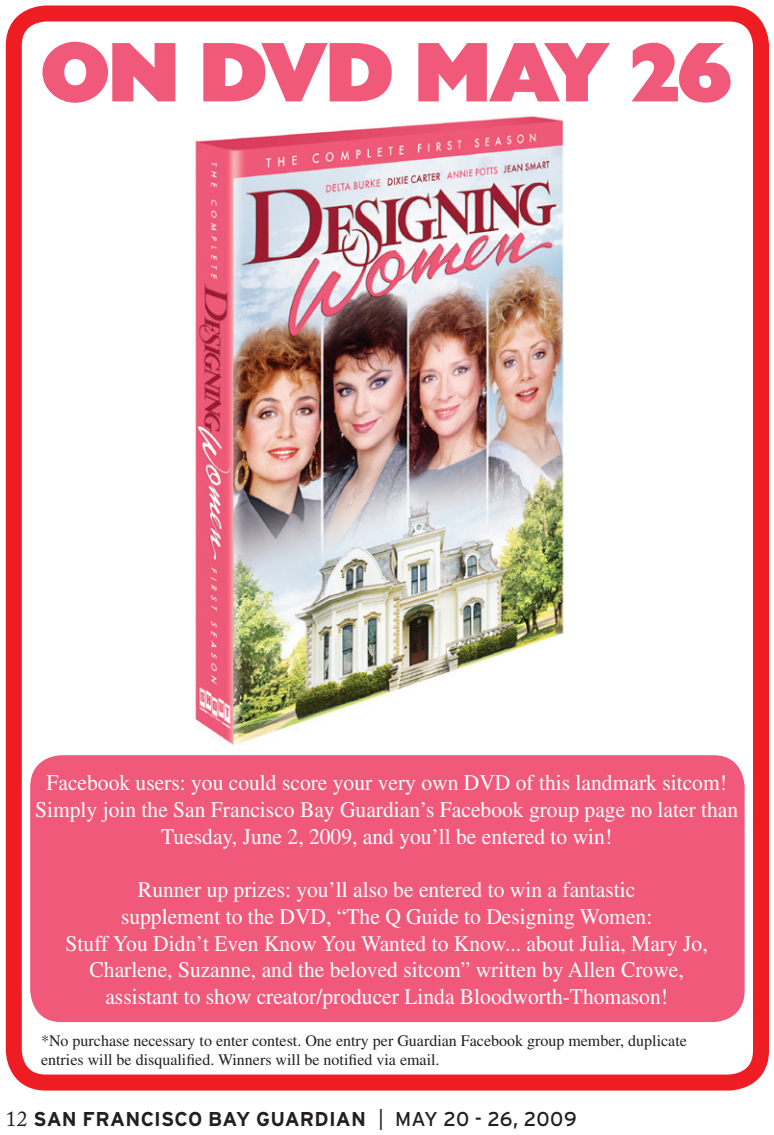
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Marijuana CONT»

Tenderloin Police Station could not be reached for an extensive interview, but told the *Guardian* that his officers are simply enforcing the law by citing offenders and referring such cases to the CJC.

CJC coordinator Tomiquia Moss has weighed in by facilitating talks between Adachi and Deputy Chief of Police Kevin Cashman, who sits on the CJC advisory board to address which cases get referred. While all 17 of the pot cases have been dismissed at the CJC, Moss believes that Adachi must continue to communicate with Tenderloin police officers to advise on citation referrals. "We don't have any impact on how the police department administers enforcement," she said. "We can only be responsible for what happens to the case once it gets here."

Moss takes pride in the CJC for providing services even to clients whose cases are dismissed. She believes that almost all the people who have been referred to the CJC accept assistance because caseworkers are respectful and culturally competent, although she has yet to compile comprehensive statistics on CJC cases.

To get a sense on of the big picture at CJC, the *Guardian* reviewed a report from the Coalition on Homelessness based on the court's calendar for its first two months in existence. Out of 336 total cases between March 4 and May 1, 100 (30 percent) were for sleeping outside; 71 (21 percent) were for possession of a crack pipe; and 99 (29 percent) were "public nuisance" citations to the court, a subjective violation often given with another citation such as obstructing the sidewalk.

However, among the pending cases that faced trial, the CJC reports that more severe crimes like theft, fraud, disorderly conduct, possession with intent to sell drugs, and soliciting drugs — cases routinely heard in other courtrooms — make up the majority.

Moss acknowledged the limitations of the CJC during tight budget times. "We anticipate people not being able to get all their needs met because there aren't enough funds. Services are in jeopardy ... You gotta consolidate. You have higher client-to-service-provider ratios. It's a significant issue."

If the CJC is to continue operating with limited resources, Adachi and homeless advocates say Tenderloin police need to focus their resources on serious crimes, rather than quality of life violations that predominately criminalize the homeless.

Bob Offer-Westort, the civil rights organizer for Coalition on Homelessness and coordinating editor of the local paper *Street Sheet*, says it's a shame to continue funding the CJC while service centers like the Tenderloin Health drop-in center are being closed due to budget cuts. Offer-Westort acknowledges the laudable social services provided at the CJC, but said "its front-end is conducted by law enforcement officers" who treat it as a "homeless court".

While Newsom hoped the CJC would be popular with city residents concerned about the homeless, 57 percent of San Franciscan voters weighed in last November against allocating extra funding to the CJC with Proposition L.

Although the mayor is proposing a 25 percent cut in the public defender's budget, Adachi fears this would mean firing 38 lawyers, or one-third of his staff. This could translate to a withdrawal from representing approximately 6,000 clients at his office. In turn, low-income defendants stretched thin by the economic crisis would have to turn to being assigned to private lawyers with costly hourly rates that will still have to be paid for by the city.

Adachi told the *Guardian* that the marijuana possession cases at the CJC represent the benign types of cases squeezing his office dry, and that Newsom still has not provided Adachi with the two lawyers he promised to handle CJC cases. Newsom's spokesperson, Nathan Ballard, would not comment on the cases going to the CJC, telling the *Guardian*, "I'm not going to play along."

Bruce Mirken, communications director of the Marijuana Policy Project, sees San Francisco's use of scarce resources for marijuana cases as parallel to state and federal policy. "In a sense, it's a small piece of a larger puzzle, which is that we waste billions and billions of dollars every year in tax money that could be being used for schools, roads, healthcare, etc. in arresting and prosecuting people for possession of a drug that's safer than alcohol. It's just crazy, it's pointless, and every dollar spent on it is a dollar wasted — particularly when government is strapped for cash and cutting vital services to try to balance the budget."

The city and state continue to reassess their marijuana regulations and enforcement on a broader scale. In April, Sup. Ross Mirkarimi proposed legislation allowing the city to sell medical marijuana through the Department of Public Health. And in March, Assembly Member Ammiano began pushing for the state to legalize and tax marijuana.

In the meantime, the CJC, the District Attorney's Office, and the Public Defender's Office are still stretching their resources to handle small possession of marijuana cases cited by Tenderloin police station — in spite of the city's stated priorities. And homeless individuals continue to get cited for quality of life violations while city workers providing social services see their budgets running dry. SFBG

LETTERS

CONT»

class citizens is an exercise in dealing with feelings of persecution — but also an indication of how massively isolated from reality bicyclists who feel that way are.

Second-class citizens? Maybe if those advocates talked to — and eventually respected — people from two legally-protected classes — people with disabilities and seniors — they might get an education in reality.

Our two groups feel bicyclists are treated with kid gloves. Cops don't ticket bicyclists for riding on sidewalks. Seniors get hit and injured bicyclists riding on the sidewalks, but only have the city to sue — because bicyclists have no license that would reveal their identity.

City Hall disproportionately appoints bicyclists to transit posts, despite the fact that people with disabilities and seniors are the groups that need and use transit.

MTA is too gutless to post signs telling bicyclists the obvious: DON'T chain your bikes to Muni streetcar platform railings.

Who are the second-class citizens? Reality says it might be the transit-dependent members of legally-protected classes — and not the agile, able-bodied cyclists.

Bob Planthold
San Francisco

The *Guardian* welcomes letters commenting on our coverage or other topics of local interest. Letters should be brief (we reserve the right to edit them for length) and signed. Please include a daytime telephone number for verification.

Corrections and clarifications: The *Guardian* tries to report news fairly and accurately. You are invited to complain to us when you think we have fallen short of that objective. Complaints should be directed to Paula Connelly, the assistant to the publisher. We'd prefer them in writing, but Connelly can also be reached by phone at (415) 255-3100. If we have published a misstatement, we will endeavor to correct it quickly and in an appropriate place in the newspaper. If you remain dissatisfied, we invite you to contact the Minnesota News Council, an impartial organization that hears and considers complaints against news media. It can be reached at 12 South Sixth St., Suite 1122, Minneapolis, MN 55402; (612) 341-9357; fax (612) 341-9358.

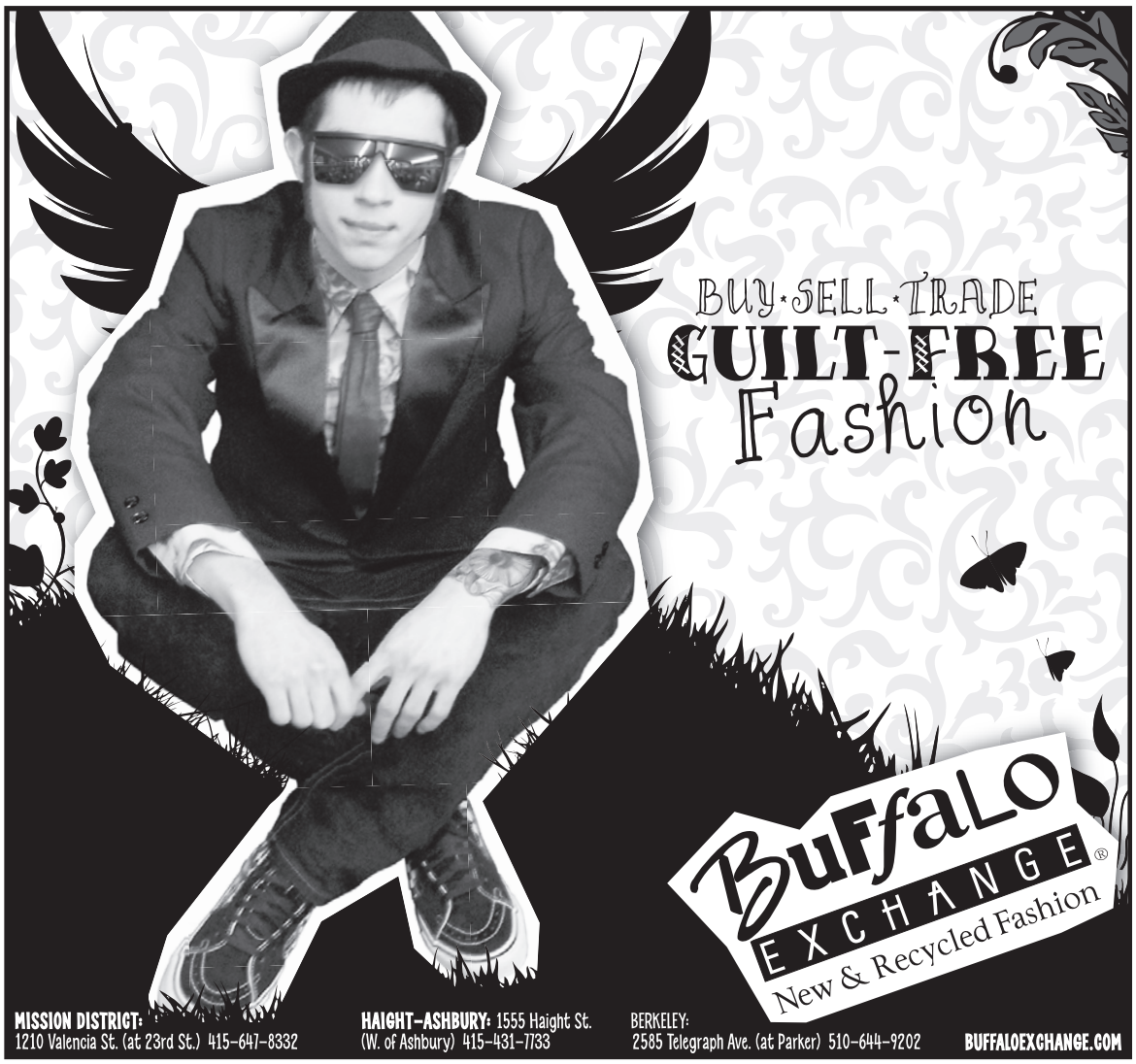
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Fire Vortex by Nate Smith, photo by Juan Carlos

This lovely little Latina with a delightfully filthy mouth was discussing, in detail, her new partner's member. Both long and wide, it was perhaps the biggest she'd ever seen. And oh, did she like it.... As she explained, it was "pain, passion, discomfort, disbelief...big trouble in little Mexican Pussy!"

-- from "Confessions: Size matters" by Molly Freedenberg, posted in the Sex SF blog

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In 2008 the Planning Department presented initial ideas regarding land use, urban form, historic resources, streets and open spaces for the Transit Center District. At this final public workshop before release of the draft plan document for formal public review, the Planning Department will present its ideas for the Plan's financial components, including new reveneue mechanisms to leverage development to generate significant contributions to the Transit Center project and public infrastructure for the district. The Planning Department will also present some of its key refinements to other topics areas of the Plan.

We would like to share these with you and gather your feedback. We hope to see you on May 26th.

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Golden Gate University
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536 Mission Street, bet. 1st & 2nd Streets

For more information or questions on this planning effort, please visit us on-line, or contact **Joshua Switzky** by e-mail at ***joshua.switzky@sfgov.org*** or by phone at **415.575.6815**

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Crash landings

Is the new wave of war veterans getting the help it needs?

By Sarah Phelan
news@sfbg.com

As the U.S. military wrestles with President Barack Obama's plan to expand the war in Afghanistan while reducing its presence in Iraq, there's a mounting cost on the home front for the 1.9 million soldiers who have been deployed to those conflicts and are now beginning the often difficult transition back to civilian life.

Inadequate stateside mental health and other veterans' services has been serious problem for years (see "Soldier's heart, 12/22/04). A report in January 2008 by the RAND Corp. titled "Invisible Wounds of War" found that nearly 20 percent of Iraq and Afghanistan veterans report symptoms of posttraumatic stress disorder (PTSD) or major depression, and that an additional 19 percent experienced a possible traumatic brain injury while deployed. But only slightly more than half of these returning veterans seek treatment that RAND called "minimally adequate."

The report estimated that PTSD and depression will cost the nation $6.2 billion in the two years following deployment, but also estimated that investing in more high-quality treatment — and thus lowering the rates of suicide and lost productivity among veterans — could reduce those costs by $2 billion within two years. Modern life-saving and protective technologies and repeated deployments appear to be making the problem worse now than in previous wars.

"Early evidence suggests the psychological toll of the deployments may be disproportionately high compared with physical injuries," the report stated, concluding that a national effort is needed to expand and improve the capacity of the health care system and to encourage veterans to seek this care.

That national picture is reflected in San Francisco. Judi Cheary of San Francisco's Department of Veteran Affairs medical clinic said that 25 percent of the service members they see returning from Afghanistan and Iraq receive a mental health diagnosis.

Keith Armstrong, the clinic's PTSD counselor and a professor of psychiatry at University of California-San Francisco, noted that veterans often have a diagnosis that includes depression and PTSD, or substance abuse and PTSD. "So they may be struggling with many problems," said Armstrong, who wrote *Courage After Fire: Coping Strategies for Troops Returning from Iraq and Afghanistan and Their Families* (Ulysses Press, 2005). "Others simply have adjustment challenges from being in combat."

For instance, traffic can be difficult for returning service members who drove in combat conditions, where explosives were a constant concern. "They are scanning the environment because that's what kept them safe in combat, or pushing the steering wheel when a friend is driving, trying to move from one lane to another," he explained.

According to V.A. data, California has the third-highest number of veterans in the nation. In Northern California, most live in the Central Valley, leaving some San Francisco vets feeling isolated. "There's a lot of talk about supporting the troops, which is nice, but it's intellectual," Armstrong said. "Here people may not disclose that a family member is in war, not because they're afraid people will spit on him, but because they are afraid that people will say dumb things."

His clinic has seen an increase in these veterans in the past year. Armstrong typically sees three clusters of PTSD symptoms: intrusive symptoms (vets can't get particular images and experiences out of their head); avoidance symptoms (vets believe they don't have a great future ahead; they feel numb, it's hard to get close to them); and arousal symptoms (vets are often irritable and angry).

Anger often causes the most problems. "We see more self-destructive and reckless behavior in younger folks," he added. "They have anger, revenge-based fantasies. They know what it's like to blow someone's head off or to see it being blown off, so when they get angry, that crosses their mind." But he said that couples and families often talk more about "the numbing" and "the inability to connect."

Armstrong also pointed out that many vets worry about the effect on their career of getting help, and how it looks to others if they do. "That's due to both their training and age group," he said, noting that 50 percent of soldiers are 17-to-24-year-olds, and 89 percent are male.



Veteran Donald Fontenot understands why veterans find reentry into civilian life stressful. | GUARDIAN PHOTO BY CHARLES RUSSO

"So it's not just about war, but about the developmental stage of the troops," he said. "It's an appropriate age to be independent and not get any help. But that, combined with the stigma of asking for help — and if they have PTSD avoidance symptoms — can keep them from going in."

As a result of recent studies showing that PTSD can develop up to five years after discharge, the V.A. extended what was previously a two-year limit in which veterans could get help to a five-year window. They also now have a suicide prevention hotline number for vets: 1-800-273-8255.

"The V.A. overall has made some mistakes, but it has really taken suicide prevention seriously," Armstrong said.

There are nonprofit options as well. Founded in 1974, Swords to Plowshares provides counseling and case management, employment, training, housing, and legal assistance to homeless and low-income veterans.

Equally important, it's staffed by veterans like Walter Williams, who served in Iraq and Afghanistan and has combat-related PTSD, and Tia Christopher, a survivor of military sexual trauma. "The experience of being in a war zone as well, or being sexually assaulted by some one in your own unit, that's profound," Armstrong said.

As Christopher explained, she and Williams have similar symptoms and attend weekly V.A. appointments to deal with their own mental health issues, between providing services to other veterans at the group's Howard

Street office.

"Pretty much everyone coming back has combat stress and everyone I know has been buying rifles," Christopher said, noting that cleaning guns can be a meditative therapeutic activity for veterans. "Combat stress becomes clinical PTSD when those symptoms don't go away."

Christopher said women who were in combat and survived military sexual trauma face "a double whammy." Out of the military for more than seven years, Christopher observed that "things get better, but the memories don't go away."

In 2007 there were more than 2,000 reported military sexual assaults, but only 181 were court-martialed, she said. "So basically survivors are dealing with injustice of nothing happening.

"I used to wish that PTSD gave you purple spots," she added. "That way people would know you had it. Instead, you are left dealing with getting panic attacks all of a sudden and being on edge."

"I call it a flare-up," Williams said. "It's different each time. Sometimes, when I have to focus and get my mind around something, I'm blank. I feel like I want to cry, but I can't."

Unlike past generations who openly identified as vets, "this new wave of vets is "more intent on blending in," Williams said. "They're trying to suppress their symptoms. They don't want to be seen as weirdos."

Deployed to Iraq and then Afghanistan as a communications specialist in 2004, Williams recalled having to give up his weapon twice and being put on suicide watch. "For a week, they watched me, then they gave me my weapon back."

He's convinced that the best solutions to the challenges facing this latest wave of PTSD-afflicted vets lie in "listening to stories from the mouths of people with it," he said.

Bobbi Rosenthal, regional coordinator for V.A.'s homeless program, said that an estimated 20 percent of the 6,514 people recorded in San Francisco's 2009 homeless count are veterans.

Anita Yoskowitz, administrative site manager for the V.A.'s homeless services center on Third Street, said 90 percent of the vets who use the clinic' showers, laundry facilities, and computer lab have PTSD.

And while many of the center's clients are still from the Vietnam and Desert Storm era, the average age is starting to come down, she said, as veterans from Iraq and Afghanistan begin to trickle in.

Veterans can come to the clinic every day, but those who are not clean and sober are limited to three times a week. When folks come for medical care, Yoskowitz said, "the clinic is on the look out for mental health problems."

Jacob Hoff, who volunteers at the center's computer lab, said that from conversations he overhears, it's clear that coming back is hard. "There's a lot of survivor's guilt. I can really tell the young kids who are coming in and learning how to be homeless. The older guys tell them where to go for food."

Donald Fontenot, who enlisted in 1980, was on the computer looking for housing when he shared his story. He enlisted when he was 18 and then messed up his knees jumping out of a C-141 jet, so he understands the stress of no longer being able to perform.

"You are young and strong and then all of a sudden, you can't do these things," said Fontenot, who was living in his car behind the clinic until it got towed by the police. "So I wound up more homeless."

Currently staying with a friend, Fontenot recalled meeting a Vietnam vet who likes to walk around Golden Gate Park at night with a pistol. "It gives him the feeling of walking around in the jungle," said Fontenot, who is searching for suitable Section 8 housing — another unique challenge for PTSD-afflicted veterans in San Francisco.

For some, the road to recovery leads them from the streets of San Francisco back into the arms of their family. One such local family shared their story with the *Guardian* and we decided to shield their identities for privacy. Mike recalled the dramatic change he saw in his brother, Joe, who joined the Marines directly after 9/11, after he tore up his shoulder in Iraq.

"His whole mentality, even if he didn't support the war in Iraq, was of a to-die-for-it Marine," said Mike, recalling the hurt and disappointment in Joe's voice after he had two surgeries, and couldn't return with his unit to combat.

Mike said his brother's state of mind worsen after he had been out of active duty for three years, and that the first signs that his brother might have PTSD were night sweats and an inability to pay attention.

"But how can you expect soldiers to pay attention to isolated thoughts, words, and action, when they are or have been immersed in culture that teaches you to 'walk, talk, shoot, shit'?" Mike asked.

Joe was homeless in San Francisco for stints in 2007, but never longer than a week. Mike recalled

CONTINUES ON PAGE 16 ››

A Jewish Renewal Shabbat/Shavuot Weekend Retreat

At Walker Creek Ranch in a beautiful rural setting in western Marin county located on 1741 acres of beautiful rolling hills, bay laurel forests, creeks, and open grassland—a scenic 90-minute drive north of San Francisco, not far from Tomales Bay.

May 29–31

Know any Jews?

If there are any in your life or your world who might be open to re-experiencing Judaism as a spiritual path, tell them about this retreat. We at Beyt Tikkun synagogue-without-walls (we meet in both SF and Berkeley) invite them and you to an amazing weekend.

According to Jewish tradition, "God"—which we understand as the consciousness and life energy of the universe, the Force of Healing and Transformation, that about the universe which makes possible the transformation from "that which is" (the world of materialism, selfishness and cruelty) to "that which ought to be" (a world of love, kindness, and generosity)—continues to send out renewed revelation to each of us. Through meditation, prayer, singing and Israeli dancing led by Achi Ben Shalom, shmoozing, walks in nature, and teachings from our Rabbi Michael Lerner (author of *The Left Hand of God,* and of *Healing Israel/Palestine and of Jewish Renewal,* and editor of *Tikkun* magazine), we open ourselves to receiving the universe's revelation to us. You can use this process to discover your own ethical/spiritual path, and connect with or possibly alter the meaning of your life.

This retreat is also just plain fun—and a wonderful way to make new friends. This is not some "New Agey" community—we are people of all ages who are intellectually and psychologically sophisticated, but also playful and joyous. And the delicious vegetarian food and amazingly beautiful countryside (and swimming pond) add to the joy and pleasure that this weekend will bring you.

So if you know any Jews in Northern California, even those who are atheists or who were turned off to Judaism or, who, like many of us, are very distant from forms of Judaism that seem to give blind loyalty to Israel even when Israel is acting immorally, or Jew who never knew that Judaism might have anything deep to offer them, tell them about this weekend!

Registration information:

www.BeytTikkun.org

or call Marcia Diaz at 510-524-7885. Shul@tikkun.org

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Plan now to come to S.F. for High Holidays with Rabbi Lerner and Beyt Tikkun Rosh Hashanah eve. Sept 19 and day Sept 20th and Yom Kippur eve. Sept. 27th and day Sept. 28th (registration info on line at www.tikkun.org)

State of the movement

Antiwar activists struggle to maintain pressure for peace

By Ben Terrall
news@sfbg.com

As local antiwar activists continue to oppose the Iraq and Afghanistan wars, they are struggling to mobilize popular support under a presidential administration that is less overtly bellicose than the Bush regime.

Antonia Juhasz, author of *The Bush Agenda* (William Morrow, 2006) and last year's *The Tyranny of Oil* (William Morrow), has worked with a number of Bay Area antiwar groups. Over coffee in the Mission District, she said much has changed since President Barack Obama took office.

"It's an amazing victory for the antiwar movement that we pushed people to elect a president who pledged to end the Iraq war. Now our job is to make that pledge a reality," she said, visibly tired from long work on a report about Chevron Corp.'s profiteering in Iraq and even at home in Richmond, where it's sued the city to block a voter-approved tax increase.

Juhasz argues that all U.S. troops and contractors should leave Iraq immediately and that all bases be closed. But Obama's plan includes a slower withdrawal timeline and for some U.S. forces to be left there indefinitely.

Medea Benjamin, cofounder of CodePink and Global Exchange, told the *Guardian* that Obama supporters need to realize that it's fine to disagree with our first African American president on some policies. She described MoveOn.org, the prominent liberal organization that was a key player in Obama's campaign, as "very top down," and focused on pro-Obama talking points. "It's very hard because a lot of groups have become appendages to the administration."

Juhasz feels the antiwar movement needs to better communicate that "the organizing isn't over when the campaign is over. Even if the leader agrees with you, they still need activists to push them."

But she acknowledges the difficulty of the task. "We want to keep from telling people they're wrong. They won, which is great. But we need to say 'You have the responsibility to keep organizing for the issues, not just the individual.' It's critically important to see beyond the leader, so it doesn't become a cult of personality," she said, recalling that "under Franklin Delano Roosevelt, if there wasn't a mass movement for revolutionary change, there wouldn't have been a New Deal."

That kind of pressure is clearly not being exerted on Obama. Tom Gallagher, a San Francisco resident active with the Bernal Heights Democratic Club, told us during a March 21 San Francisco demonstration commemorating the sixth anniversary of the Iraq war, "If McCain had been elected there would be many more people here protesting. Obama is using the schedule Bush agreed to on pulling U.S. troops out of Iraq."

Gallagher grew more irked as he said, "Obama has sent 17,000 more troops to Afghanistan. He's getting a pass on it, and McCain wouldn't."

ANSWER (Act Now to Stop War and End Racism) has continued to agitate against war and for social justice. Richard Becker, ANSWER's Western Regional Coordinator, told us the relatively low turnout on March 21 was not surprising.

Becker said he sees Obama's popularity as "elation" over Bush's exit. But no matter how bad the past or good the intentions of a candidate, once the candidate is elected U.S. president, he said, "the job description is CEO of the Empire." Becker cautioned that it will take time for postelection euphoria to wear off and for people to realize that wars in Iraq and Afghanistan are dragging on under Obama.

Local activist David Solnit, a mainstay of Direct Action to Stop the War, works with Courage to Resist, which supports military war resisters. The group also helps recruits fight "stop-loss," which sends soldiers back to Iraq for additional tours of duty without their consent. "Obama said he's going to change it eventually, but we're worried about right now," he said.

Courage to Resist organizer Sarah Lazare agrees with Solnit that peace activists should oppose U.S. military operations in Afghanistan. Lazare says it's important to communicate that "Afghanistan is not a good war" and that "terrorism is a tactic" that cannot be destroyed militarily.

"Measuring the number of people at a demonstration is not the only way to measure what's going on," she said. Among her examples of ongoing, dynamic organizing is the work of Courage to Resist and Iraq Vets Against the War.



Medea Benjamin and other CodePink protesters — shown here being escorted from a House Armed Services Committee hearing in 2007 — have been a relentless force in the peace movement throughout the Iraq War. | PHOTO BY CHIP SOMODEVILLA/GETTY IMAGES

IVAW is directly organizing active-duty members of the military to engage in dissent. SF Bay Area chapter member Peter Schlange told us that their ranks are growing as the Iraq war continues.

IVAW is also challenging the Afghanistan buildup. In a recently passed resolution, the antiwar veterans group "calls for the immediate and unconditional withdrawal of all occupying forces in Afghanistan and reparations for the Afghan people, and supports all troops and veterans working towards those ends."

Paul Kawika Martin, organizing and policy director for Peace Action, says his group wants all troops out of Iraq by 2010, with no "residual forces" or contractors left behind. Martin also says it's important for activists to march and to lobby Congress. He stressed that both Martin Luther King Jr. and Ghandi lobbied for reform, and U.S. peace activists also need to do so.

Martin feels the peace movement will have an important impact on the new administration. "I don't think he fears being too liberal," Marin told me. "But he wants to get things done, and like any politician he will be more pragmatic than we want him to be."

Martin said the troop escalation in Afghanistan was a concern for Peace Action. Martin is working with a group of 70 activists, think tanks, and aid workers who make up the Afghanistan Policy Working Group. He points to Reps. Raul Grijalva (now the co-chair of the House Progressive Caucus), Lynn Woolsey, Barbara Lee, and Maxine Waters as key allies of antiwar activists in Congress. "We need to support them," he told me.

The antiwar movement itself also needs support, given that many of its top activists have been arrested repeatedly in the last six years.

Organizer Stephanie Tang with the World Can't Wait dismisses hope for Democrats as a trap. She pointed to Nancy Pelosi's early knowledge of torture and Obama's recent announcement that the administration would block release of torture photos in the courts. In March 2008, Tang was arrested for allegedly obstructing police at a Berkeley demonstration opposing a military recruiting center.

Walter Riley, Tang's lawyer, told the *Guardian*: "It's my contention they identified Stephanie as a leader and are violating her constitutional rights to protest an illegal war."

Berkeley police referred inquiries to the Alameda County District Attorney's office, which had not returned our call at press time. Riley said a Berkeley policeman "blindsided her," and, holding his club horizontally, slammed Tang off her feet.

Police later attempted to get a statement from Tang while she was receiving medical treatment for injuries sustained during the incident. Berkeley police only later charged her with obstructing police at the march. Tang faces one year in jail and a $1,000 fine. SFBG

Vets CONT»

how things came to a head when the two brothers got into a fight one night after Mike closed the bar where he worked.

"Here we are, I'm 30 and he is 28, in a fist fight, and I told [Joe], 'I think you're losing your mind.' And he said, 'then save me,' lying on my kitchen floor at four in the morning. But then that was it, no more conversation."

Joe soon checked himself into a couple of private facilities where he berated psychiatrists for not knowing about military combat zones and could always check himself out. "Then he went over to the East Bay, went into a 24-hour Fitness Center to use the shower, got into it with a security guard for trespassing and disorderly conduct, got arrested, and was brought to the V.A.'s PTSD center in Palo Alto," Mike said.

It was at this state-of-the art facility that Joe began to get help, and this year he returned to Chicago, where he is living with family until he returns to school to pursue his master's degree. Joe's mother, Betty, said dealing with all this has been minor compared to the prospect of losing her middle son permanently. But she resisted labeling behavior she believes was connected to his imploding marriage and financial problems when he moved to California, as well as to fallout from his injuries in Iraq.

She recalls getting an e-mail from their now former daughter-in law saying, "Joe has been living in the park, camping." Betty said the first year after Joe came back was pretty tough. "We knew the marriage was over. And a couple of times I called two of his real close friends who are Marines, to tough-talk to him. For a period of time, he was acting out, a different person. You could tell something wasn't right, and yeah, some blamed it on the service."

Asked what she thought of giving vets with PTSD a Purple Heart, an idea the military floated earlier this year, Betty said, "I don't know. They all have to go through it in some respects. My feelings about why he ended up totally collapsing is that he was trying to do too much on too little. They are over there, building cities and lives for people. Then they get back and find they can't support their families or themselves. But at least it's not like when folks came back from Vietnam and were labeled as bums." SFBG

Guardian *staff writer Sarah Phelan's son deployed to Iraq in 2007 and returned in April 2008.*

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PHOTO: LEO HERRARA

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- **DRESS IN RED AND WHITE!** Fantastic prize awarded to the best outfit.
- Explore SF photo contest winning pictures will be featured.

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www.sfbg.com/explorevirgin

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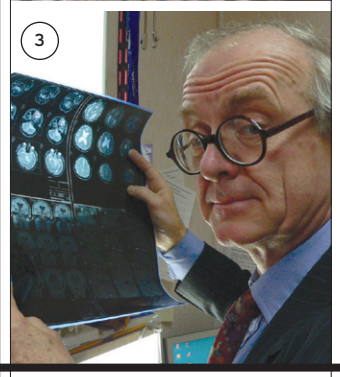
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GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN PICKS











WEDNESDAY

THEATER

Faust, Part 1
It's a dilemma as old as stories themselves — what earthly pleasure would make you relinquish claim to your immortal soul in the afterlife: unlimited knowledge, wealth, that hottie on BART? In Goethe's 19th century take on an older morality tale, the learned Dr. Faust accepts Mephistopheles' bargain with a polymath's gusto, eager for experience and not a little skeptical of the consequences that may await him at the end of his time — or even during it. Fast-forward to the here and now: Mark Jackson's adaptation *Faust, Part 1*, his fourth collaboration with the Shotgun Players, and his first appearance on a Bay Area stage since 2002's *I am Hamlet,* may well prove to be a ticket worth bargaining with the devil for. **(Nicole Gluckstern)**

8 p/m. (continues through June 28), $18-$25
Ashby Stage
1901 Ashby Ave, Berk
(510) 841-6500
www.shotgunplayers.org

EVENT/VIDEO

The Pee-Wee Herman Show
Before Pee-Wee Herman gave kids' shows street cred and serious comedic chops, Pee-Wee was a rock star on stage in the early-1980s with *The Pee-Wee Herman Show.* Pee-Wee's early stage performances were pure satirical gold, and he's been a cult figure ever since. An hour-long filmed version sees Pee-Wee hanging with his Puppetland comrades, singing, dancing, reading pen pal letters, and getting fresh with audience members. Jambi the Genie grants him a wish because Pee-Wee just wants to fly, and drama ensues. Captain Carl, Mailman Mike, Pterri the Pterodactyl, Miss Yvonne — they're all gonna be there, are you? **(L.C. Mason)**

8 p.m., free
Cafe Royale
800 Post, SF
(415) 441-4099
www.caferoyale-sf.com

FILM

The English Surgeon
In the medical world, there are serious risks associated with any kind of surgery. If a mistake is made during a procedure on a leg or arm, there might be some loss of movement or ease of mobility. If something goes wrong during a brain surgery, however, a person can lose memory, control of motor skills, or even the ability to think. This is the challenge faced by British neurosurgeon Dr. Henry Marsh in the 2007 documentary *The English Surgeon*. Director Geoffrey Smith tells the story of Marsh's travels to the former Soviet republic of Ukraine, where he volunteers on his own time to help a region of the world where the medical system lags many decades behind those in the industrialized west. Scored by Nick Cave, Geoffrey Smith's movie has audience members quietly sniffling and dabbing their eyes and occasionally — thanks to Walsh — bursting out in collective laughter. **(Sean McCourt)**

2, 7:15 and 9:20 p.m.; $6-9
Red Vic Movie House
1727 Haight, SF
(415) 668-3994
www.redvicmoviehouse.com

THURSDAY
MAY 21

MUSIC

Gojira
Gojira are getting the recognition they deserve. They've graduated to the above-the-scroll Myspace splash image, and are flossing a sidebar full of endorsements foreign and domestic. More importantly, they've got a headline tour to call their own. When the Bayonne-based band first debuted for Prosthetic Records in 2005 with *From Mars to Sirius,* they introduced the world to bizarre metal from an unexpected part of Europe. Now touring on *The Way of All Flesh* (Prosthetic, 2008), the band will have extra time to combine eerie-tremolo picking and lockstep grooves into one of the best live shows in metal. **(Ben Richardson)**

With the Chariot, Car Bomb
7:30 p.m., $20
Slim's
333 11th St., SF
(415) 255-0333
www.slims-sf.com

EVENT

"We Resist!: A Night of Activist Art and Music"
Come support the True Cost of Chevron campaign waged by a coalition working for justice in communities affected by Chevron's human rights and environmental abuses. The coalition gives voice to communities in Burma, Canada, Ecuador, Iraq, Kazakhstan, Nigeria, Philippines, and Richmond (yes, that Richmond) that have been harmed by Chevron's pollution. Funds raised support a hard-hitting grassroots media and shareholder movement to hold the oil giant accountable for its corporate crimes. The night includes resistance art by Bianca Chavez, David Gilbert, and Le Faussaire; live music from Fogo na Roupa, Valerie Orth Band, Makru, and Seneca; and DJing by One Chance and Different by Design. **(Ben Terrall)**

9 p.m., $15
111 Minna Gallery
111 Minna
(415) 974-1719
www.ChevronToxico.com

FILM

Live Nude Girls, Unite!
In 1997, San Francisco's Lusty Lady became the only unionized sex business in America, but not without a cutthroat fight to win more rights for ladies on stage and on the streets, largely thanks to stand-up comedian/peepshow stripper Julia Query. *Live Nude Girls, Unite!* charts Query's struggle to legitimize an industry in which shadiness is the norm, from discrimination to undercover videotaping of dancers for amateur porn. During the film we see the embattled Query lock horns with her renowned mother Dr. Joyce Wallace, a pioneer for her work with prostitutes and AIDS, at an international conference on prostitution, as she "comes out" to Wallace as a stripper. The rift between mother and daughter and uphill journey to unionization forge a tale of noble causes and harrowing conflicts of interest. **(Mason)**

7:15 and 9:15pm, $9
Red Vic Movie House
1727 Haight St, SF
(415) 668-3994
www.redvicmoviehouse.com

VISUAL ART

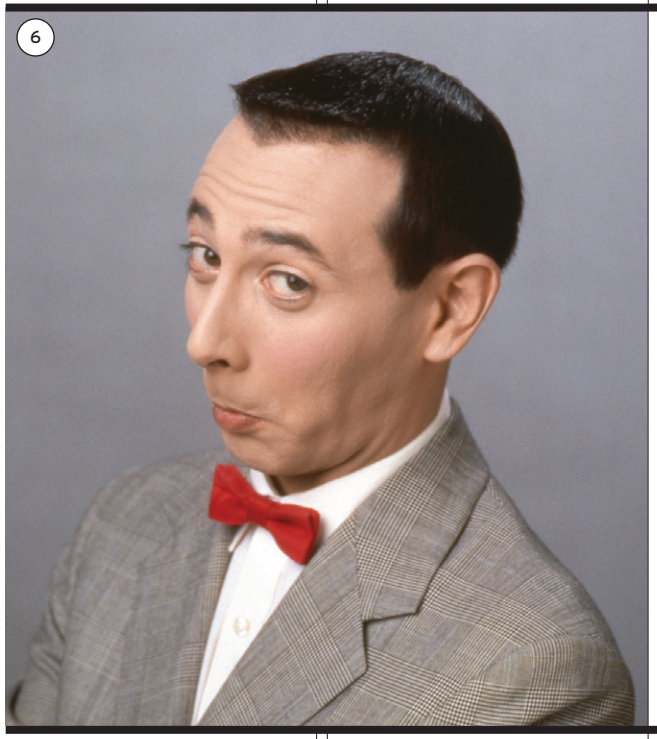
"The End is Near ... : A Gallery Retrospective"
Babylon Falling is closing. Sean Stewart's shop in the Tenderloin-meets-Nob Hill area is a cross-section of ideas and imagery -- a place where a select assortment of political and cultural writing meets up with art. A dedicated reader who I've run into at book events, Stewart hasn't just followed the trend of using commercial boutique spaces to sell art: he's put forth a definite agenda and aesthetic that's bloomed from the ideas on his shelves and maintained a strong connection to Bay Area activism past and present The great Emory Douglas has shown at Babylon Falling. So has railroad visionary buZ blurr and newer local artists such as David Young Z. and C3. All of them are featured in the space's last show, which sports an appropriately apocalyptic title. **(Huston)**

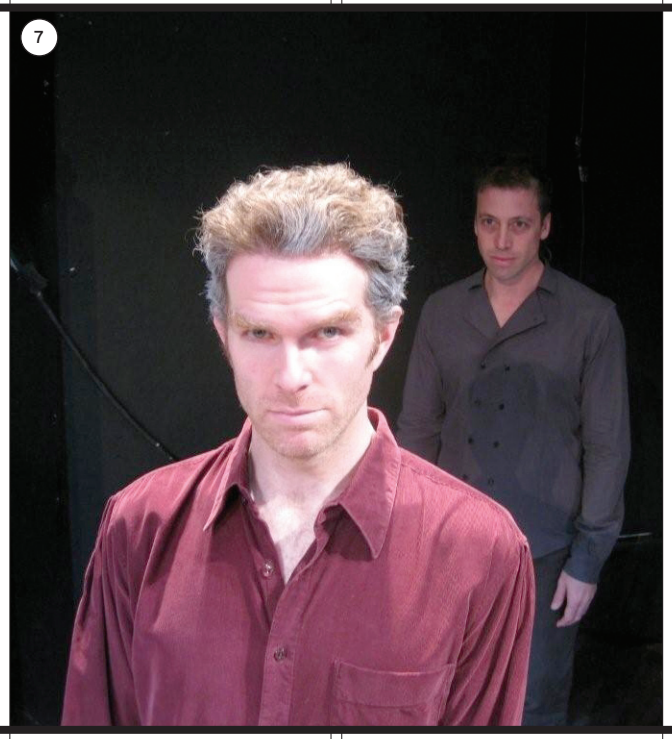
6-9 p.m. (continues through June 21), free
Babylon Falling
1017 Bush, SF
(415) 345-1017
www.babylonfalling.com

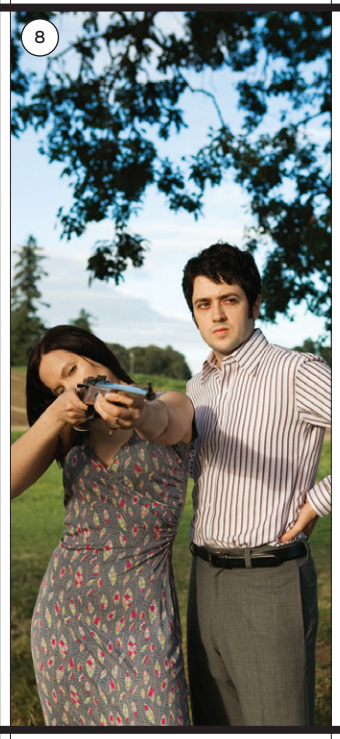
SATURDAY
MAY 23

MUSIC

Basement Boys
Big house is back — and not just among those who were there for the groundbreaking — so it makes soulful sense that we'd be hearing again from the basement sooner or later. After the massive success of its last installment with genius NYC DJ-porn







(1) Gojira stomping the stage (see Wed/20); (2) Baltimore house music greats Basement Boys (see Sat/23); (3) Henry Marsh in *The English Surgeon* (see Wed/20); (4) *Conjoined Death Yetis* by Sarah Applebaum (see Sat/23); (5) Heklina of Trannyshack, of course (Sun/24); (6) Pee-Wee Herman, we miss you (see Wed/20); (7) Mark Jackson and Peter Ruocco in *Faust* (see Wed/20); (8) Eux Autres (see Sun/24)

GOJIRA PHOTO BY ALEX MORGAN; *FAUST* PHOTO BY KEVIN CLARKE; EUX AUTRES PHOTO BY COREY ARNOLD

star-tattoo model Quentin Harris, booming party Home returns, this time with two of Baltimore's finest, Teddy Douglas and DJ Spen of the Basement Boys. Some may still blame the legendary duo for unleashing Crystal Waters on a *la-da-di*-less world, but Teddy and Spen have been honing their sharp instincts on thumping beats, underground sounds, and just plain craziness since the halcyon days of Ultra Nate. David Harness and Halo open. **(Marke B.)**

10 p.m., $10-$15
Mighty
119 Utah, SF
(415) 626-7001
www.mighty119.com

VISUAL ART

"Sarah Applebaum"
What can I say about Sarah Applebaum? She had me at *Conjoined Death Yetis*. That three-person one-piece albino hairsuit has to be a cousin of Desireé Holman's Trog art, but it mines its own vein of abominably adorable urban absurdity. Sound the yarn alarm: Applebaum's capable of creating a padded room where even a pumpkin sports knitwear, so her show at Receiver Gallery likely has a way with craft and color that Nick Cave (the artist, not the musician) might appreciate. **(Huston)**

6-8 p.m. (continues through Tues/26)

Receiver Gallery
1415 Valencia, SF
(415) 550-RCVR
www.receivergallery.com

MUSIC

Zeparella
Led Zeppelin was the first band I was ever obsessed with. Sure, I was in ninth grade and I would say truly obnoxious things like "I'm taking them to the grave!" and "Zeppelin is the nectar of the Gods," but didn't everyone go through that phase? Since then, I've (mostly) quit wishing I was born Robert Plant or John Bonham, realizing Led Zeppelin is dead as a doornail (reunion tour myths aside). However, Zeparella is very much alive and shredding. Bay Area artist Anna Kristina holds down the golden god's vocal acrobatics like it's easy, while Nila Minnerock and Clementine jive on the low-end to recreate the original band's immortal rhythm section. And Jimmy Page would blush crimson if he saw ace guitarist Gretchen Menn, formerly of tribute band AC/DShe, annihilate his solos. Zeppelin never oozed this much sex. **(Mason)**

With Nylon Heart Attack, Human Life Index
10 p.m., $12
Bottom of the Hill
1233 17th St, SF
(415) 621-4455
www.bottomofthehill.com

SUNDAY
MAY 24

MUSIC

San Francisco Pop Fest: Eux Autres
Oh Eux Autres, you know that Francoise Hardy rules, and you've got the kind of songs and sound that seduce all of the boys and the girls. That's why you're my fave pick at the brand-new San Francisco Pop Fest, a well-timed event considering C86 pop is on a huge upswing, with the Bay Area label Slumberland receiving some much-deserved attention thanks to bands such as Crystal Stilts and the Pains of Being Pure at Heart. Building on a bond that spans from San Francisco to Portland, the brother and sister duo of Heather and Nicholas Larimer can match the best of "them other" groups I just mentioned, thanks to a sure-fire sense of melody. The recent addition of ex-Aisler's Set drummer Yoshi Nakamoto on drums seals the deal. **(Huston)**

With Hidden Cameras (solo), Dear Nora, Birds of California, Cheap Red
7 p.m., $13-$15
Café du Nord
2170 Market, SF
(415) 861-5016
www.euxautres.com
www.myspace.com/sanfranciscopopfest

CLUBS

Trannyshack: Madonna Tribute Night
Oh Madge, you tepid bowl of minestrone. How I used to hate you, back when it was edgy to. Now I can only shrug lovingly as you're finally relegated to the trash drag heap of history, a centerless mass of ratted wigs and flailing chicken arms. When the dizzy queens who interpret you are more creative than your last 300 albums, perhaps it's time to take up that offer of residence in Malawi, and fierce rule a certain small but powerful segment of the gay population from afar. Trannyshack's Heklina, her claws outstretched beyond her pointy boobs, is rising yet again from the spandex grave with Fauxnique, Syphilis Diller, Precious Moments, Jordan L'Moore, Raya Light, and many, many more to give the immaterial girl her too-camp starfucker due, Camille Paglia be damned. Four minutes, darling. **(Marke B.)**

10 p.m., $12
Cat Club
1190 Folsom, SF.
(415) 703-8964
www.catclubsf.com

CLUBS

Special Disco Version
You can damn it, you can break it, you can set it on fire, but disco just keeps reviving and thriving. I agree that the term is losing its meaning as it is applied to ever wider contemporary club sounds. But even if disco wears prog or gothic attire, it's still ruling headphones and dancefloors. Tonight, Hercules and Love Affair composer Andrew Butler will have the 21st century disco lovers feeling Mighty real, and it's mighty apt whenever the man who brought the world the Antony-sung anthem "Blind" steps into Sylvester's queendom of San Francisco. Butler's joined by LCD Soundsystem's Pat Mahoney. **(Huston)**

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TUESDAY
MAY 26

THEATER

TuttoDante
Roberto Benigni has wielded the comic torch to light the way to serious subjects before. That's what he is known for in his home country of Italy, after all, where his satirical sorties over Italian politicians helped make him a cultural hero. Internationally, there's his Oscar-winning 1997 tragicomedy, *Life Is Beautiful*, a Chaplinesque take on the Holocaust. If Chaplin is a fitting model for the Italian actor and filmmaker, still closer to home is Dante Alighieri, whose 14th–century *Divine Comedy* provides the basis of Benigni's latest project, a touring one-man show called *Tutto Dante* ("Everything about Dante"). True to form, it's a serious salute to Italy's foundational epic poet delivered in Benigni's own iconoclastic style. Moreover, English-only speakers entering Davies Symphony Hall for Benigni's U.S. stage debut need not abandon all hope: Only the finale's Fifth Canto will be recited in the original medieval Italian. **(Robert Avila)**

8 p.m., $40–$90
Davies Symphony Hall
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The *Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

This is Afro-Surreal

Black is the new black: a 21st century manifesto

By D. Scot Miller

I'm not a surrealist. I just paint what I see.
— Frida Kahlo

THE PAST AND THE PRELUDE

In his introduction to the classic novel *Invisible Man* (1952), ambiguous black and literary icon Ralph Ellison says the process of creation was "far more disjointed than [it] sounds ... such was the inner-outer subjective-objective process, pied rind and surreal heart."

Ellison's allusion is to his book's most perplexing character, Rinehart the Runner, a dandy, pimp, numbers runner, drug dealer, prophet, and preacher. The protagonist of *Invisible Man* takes on the persona of Rinehart so that "I may not see myself as others see me not." Wearing a mask of dark shades and large-brimmed hat, he is warned by a man known as the fellow with the gun, "Listen Jack, don't let nobody make you act like Rinehart. You got to have a smooth tongue, a heartless heart, and be ready to do anything."

And Ellison's lead man enters a world of prostitutes, hopheads, cops on the take, and masochistic parishioners. He says of Rinehart, "He was years ahead of me, and I was a fool. The world in which we live is fluidity, and Rine the Rascal was at home." The marquee of Rinehart's store-front church declares:

Behold the Invisible!
Thy will be done O Lord!
I See all, Know all, Tell all, Cure all.
You shall see the unknown wonders.

Ellison and Rinehart had seen it, but had no name for it.

In an introduction to prophet Henry Dumas' 1974 book *Ark Of Bones and Other Stories*, Amiri Baraka puts forth a term for what he describes as Dumas' "skill at creating an entirely different world organically connected to this one ... the Black aesthetic in its actual contemporary and lived life." The term he puts forth is Afro-Surreal Expressionism.

Dumas had seen it. Baraka had named it.

This is Afro-Surreal!

THIS IS NOT AFRO-SURREAL

A) Surrealism**:**

Leopold Senghor, poet, first president of Senegal, and African Surrealist, made this distinction: "European Surrealism is empirical. African Surrealism is mystical and metaphorical." Jean-Paul Sartre said that the art of Senghor and the African Surrealist (or Negritude) movement "is revolutionary because it is surrealist, but itself is surrealist because it is black." Afro-Surrealism sees that all "others" who create from their actual, lived experience are surrealist, per Frida Kahlo. The root for "Afro-" can be found in "Afro-Asiatic", meaning a shared language between black, brown and Asian peoples of the world. What was once called the "third world," until the other two collapsed.

B) Afro-Futurism:

Afro-Futurism is a diaspora intellectual and artistic movement that turns to science, technology, and science fiction to speculate on black possibilities in the future. Afro-Surrealism is about the present. There is no need for tomorrow's-tongue speculation about the future. Concentration camps, bombed-out cities, famines, and enforced sterilization have already happened. To the Afro-Surrealist, the Tasers are here. The Four Horsemen rode through too long ago to recall. What is the future? The future has been around so long it is now the past.

Afro-Surrealists expose this from a "future-past" called RIGHT NOW.

RIGHT NOW, Barack Hussein Obama is America's first black president.

RIGHT NOW, Afro-Surreal is the best description to the reactions, the genuflections, the twists, and the unexpected turns this "browning" of White-Straight-Male-Western-Civilization has produced.

THE PRESENT, OR RIGHT NOW

San Francisco, the most liberal and artistic city in the nation, has one of the nation's most rapidly declining black urban populations. This is a sign of a greater illness that is chasing out all artists, renegades, daredevils, and outcasts. No black people means no black artists, and all you yet-untouched freaks are next. Only freaky black art — *Afro-Surreal* art — in the museums, galleries, concert venues, and streets of this (slightly) fair city can save us!

San Francisco, the land of Afro-Surreal poet laureate Bob Kaufman, can be at the forefront in creating an emerging aesthetic. In this land of buzzwords and catch phrases, Afro-Surreal is necessary to transform how we see things now, how we look at what happened then, and what we can expect to see in the future.

It's no more coincidence that Kool Keith (as Dr. Octagon) recorded the 1996 Afro-Surreal anthem "Blue Flowers" on Hyde Street, or that Samuel R. Delany based much of his 1974 Afro-Surreal urtext *Dhalgren* on experiences in San Francisco.

An Afro-Surreal aesthetic addresses these lost legacies and reclaims the souls of our cities, from Kehinde Wiley painting the invisible men (and their invisible motives) in NYC to Yinka Shonibare beheading 17th (and 21st) century sexual tourists of Europe. From Nick Cave's soundsuits at Yerba Buena Center for the Arts to the words you are reading right now, the message is clear: San Francisco, the world is ready for an Afro-Surreal art movement.



KNOT FROM HEAR BY TAN KHANH CAO, COURTESY OF THE ARTIST

Afro-Surrealism is drifting into contemporary culture on a rowboat with no oars, entering the city to hunt down clues for the cure to this ancient, incurable disease called "western civilization." Or, as Ishmael Reed states, "We are mystical detectives about to make an arrest."

A MANIFESTO OF AFRO-SURREAL

Behold the invisible! You shall see unknown wonders!

1. We have seen these unknown worlds emerging in the works of Wifredo Lam, whose Afro-Cuban origins inspire works that speak of old gods with new faces, and in the works of Jean-Michel Basquiat, who gives us new gods with old faces. We have heard this world in the ebo-horn of Roscoe Mitchell and the lyrics of DOOM. We've read it through the words of Henry Dumas, Victor Lavalle, and Darius James. This emerging mosaic of radical influence ranges from Frantz Fanon to Jean Genet. Supernatural undertones of Reed and Zora Neale Hurston mix with the hardscrabble stylings of Chester Himes and William S. Burroughs.

2. Afro-Surreal presupposes that beyond this visible world, there is an invisible world striving to manifest, and it is our job to uncover it. Like the African Surrealists, Afro-Surrealists recognize that nature (including human nature) generates more surreal experiences than any other process could hope to produce.

3. Afro-Surrealists restore the cult of the past. We revisit old ways with new eyes. We appropriate 19th century slavery symbols like Kara Walker, and 18th century colonial ones like Yinka Shonibare. We re-introduce "madness" as visitations from the gods, and acknowledge the possibility of magic. We take up the obsessions of the ancients and kindle the dis-ease, clearing the murk of the collective unconsciousness as it manifests in these dreams called culture.

4. Afro-Surrealists use excess as the only legitimate means of subversion, and hybridization as a form of disobedience. The collages of Romare Bearden and Wangechi Mutu, the prose of Reed, and the music of the Art Ensemble of Chicago and Antipop Consortium express this overflow.

Afro-Surrealists distort reality for emotional impact. 50 Cent and his cold monotone and Walter Benjamin and his chilly shock tactics can kiss our ass. Enough! We want to feel something! We want to weep on record.

5. Afro-Surrealists strive for rococo: the beautiful, the sensuous, and the whimsical. We turn to Sun Ra, Toni Morrison, and Ghostface Killa. We look to Kehinde Wiley, whose observation about the black male body applies to all art and culture: "There is no objective image. And there is no way to objectively view the image itself."

6. The Afro-Surrealist life is fluid, filled with aliases and census- defying classifications. It has no address or phone number, no single discipline or calling. Afro-Surrealists are highly-paid short-term commodities (as opposed to poorly-paid long term ones, a.k.a. slaves).

Afro-Surrealists are ambiguous. "Am I black or white? Am I straight, or gay? Controversy!"

Afro-Surrealism rejects the quiet servitude that characterizes existing roles for African Americans, Asian Americans, Latinos, women and queer folk. Only through the mixing, melding, and cross-conversion of these supposed classifications can there be hope for liberation. Afro-Surrealism is intersexed, Afro-Asiatic, Afro-Cuban, mystic, silly, and profound.

7. The Afro-Surrealist wears a mask while reading Leopold Senghor.

8. Ambiguous as Prince, black as Fanon, literary as Reed, dandy as André Leon Tally, the Afro-Surrealist seeks definition in the absurdity of a "post-racial" world.

9. In fashion (John Galliano; Yohji Yamamoto) and the theater (Suzan Lori-Parks), Afro-Surreal excavates the remnants of this post-apocalypse with dandified flair, a smooth tongue and a heartless heart.

10. Afro-Surrealists create sensuous gods to hunt down beautiful collapsed icons.

AFRO-SURREALISM IN ACTION

San Francisco Museum of Modern Art and the Museum of the African Diaspora present the works of Mutu, William Pope L., Trenton Doyle Hancock, Glenn Ligon, Wiley, Shonibare, and Walker en masse, with Lam's *Jungle* as a center piece. Lorraine Hansbury Theater stages Genet's *The Blacks* and Baraka's *The Dutchman*, while San Francisco Opera adapts Aimé Césaire's *Caliban* and the Fillmore has an Afro-punk retrospective. Afro-Surreal adaptations of Reed's *Mumbo Jumbo* (1972), Hurston's *Tell My Horse* (1937), and Marvel's *Black Panther* will grace the silver-screen.

These are the first steps in an illustrious and fantastic journey. When we finally reach those unknown shores, we will say, with blood beneath our nails and mud on our boots:

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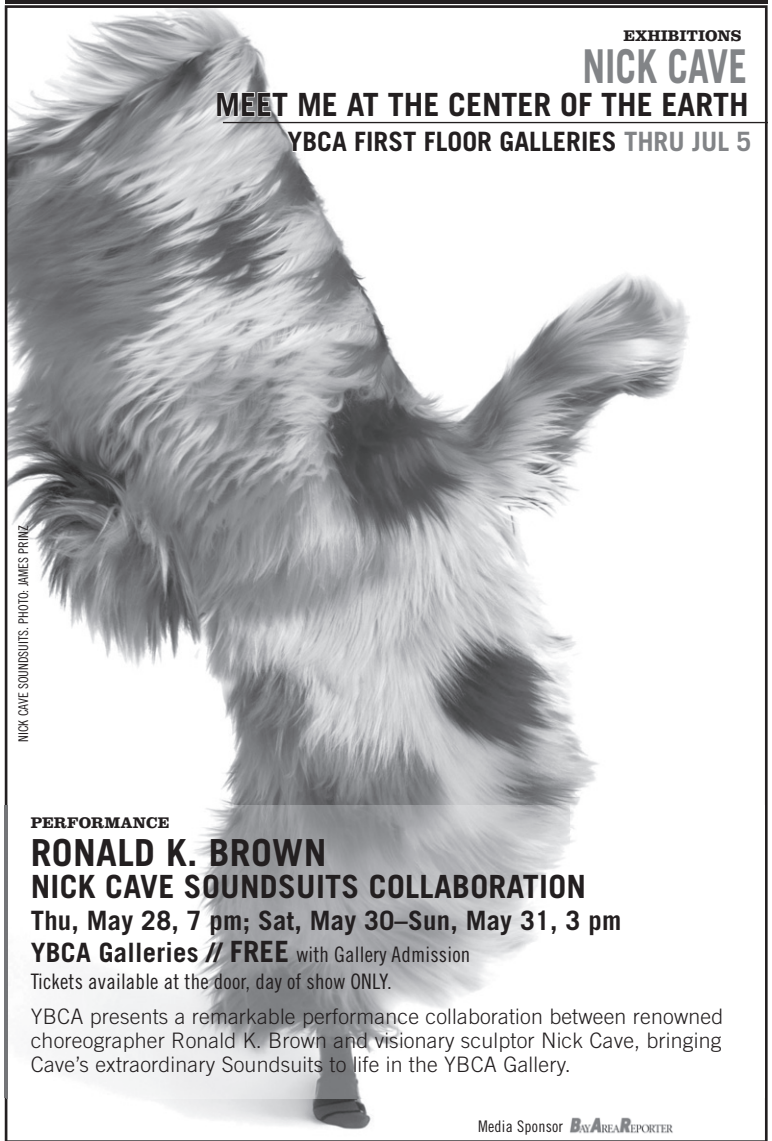
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music

The origins of black rock (and punk rock) meet the outer reaches of electronic inner and outer space as Chelonis R. Jones (left) and Death (right) bring you the Afro-Surreal sounds of today.



For your earholes

Chelonis R. Jones designs more psycho audio couture

By Johnny Ray Huston
johnny@sfbg.com

Afro-Surreal is a crackling transmission from the tightest tunnels and recesses of inner space, and the furthest, *darkest* outposts of outer space. Afro-Surreal is androgynous — butch and femme on a whim. Afro-Surreal is a sonic realm that can morph any millisecond. It is a single body with many voices. Afro-Surreal might sound like gospel, but it ain't, or if it is, it's Goth gospel. Afro-Surreal is a Puya-like bloom from the root of a manifesto named "Black Sabrina." Afro-Surreal is a flawed masterstroke from the most unjustly underknown "popular music" recording artist of the 21st century. Afro-Surreal is the sound of Chelonis R. Jones.

Right now, the sound of Chelonis R. Jones is *Chatterton* (Systematic), his second solo album after the equally deep and fantastic *Dislocated Genius* (Get Physical, 2005). It's named after a poet, and it's a place where Giorgio Moroder-meets-Donna Summer to soundtrack an eight-minute minimalist epic sung from the perspective of the ungrateful sole survivor of a plane crash. It's a place where rehab is a "recreant blur," and Fleetwood Mac's "Dreams" are buried beneath threatening street wisdwom from an ex-.

"'WELL SHUT MY MOUTH WIDE OPEN!' is an old surrealist term of expression that Afro-Americans created when they were emancipated, due to the fact that emancipation wasn't a reality, but a much dreamed of condition that they hoped would become a reality." So writes Ted Joans — as tedjoans — in the liner notes for the recently-reissued 1974 album *King of Kings* (Pyramid/Ikef) by the Pyramids, Bay Area artist and musician Idris Ackamoor's revelatory group. Joans was referring to the free jazz sounds of the time, but he could just as well have been referring to Death's definition of rock 'n' roll, as demonstrated on *...For All the World to See* (Drag City), a previously unreleased true treasure of black Detroit rock that also dates from 1974. Brothers David and Bobby Hackney don't just invent punk — "Freakin Out" is like the Buzzcocks if they were muscular — they create agit-punk on the epic "Politicians in My Eyes."

The arrival of Death couldn't be better timed to match the black rock signs of life within the surreal electronic solar system of Jones' *Chatterton*. Jones' braiding of word and sound is subliminal, like when *Pornography* (as in a song that sounds like that particular era of the Cure) arrives in the wake of a track called "Tornogrpahy." In the audio "Cheography" he has created with dozens of studio collaborators (charted on his MySpace), a cat-lady character from a 12" single (2007's "Helen Cornell") can cameo in a song by another recording endeavor about a girl who suffers when "the pimps and crack dealers hit her...where the good lord split her."

All the lonely people, framed by "Pompadour," *Chatterton*'s penultimate track that pays homage to an idol by stampeding to finality like "Speedway" on Morrissey's *Vauxhall and I* (Sire, 1994). "Twas said, 'twas said: Black singers are...well, so very very...uh...cliché," Jones, well, sings — and sings from a bottomless well. "And still, and still you know you'll screw for them...you'll screw in private anyway!" SFBG

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Afro-Surreal-List and writing by Chelonis R. Jones

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Who is that man in the leather and spikes? Richard Simms, a.k.a. Wicked Witch, the creator of gothic machine funk sounds in the late 1970s and early 1980s.



DING DONG, WICKED WITCH IS ALIVE:
THE SURREAL LOST SOUND OF MACHINE FUNK IS REVIVED

AFRO-SURREAL What was black music like before hip-hop took over? On *Chaos: 1978-86* (EM), a compilation of private press recordings by the obscure machine funk guitarist Wicked Witch, it resembles squelching synthesizers riffed like rock guitars and deep, rumbling bass stomps. Unevenly tuned fretboard licks mash with splashing, polyphonic drum patterns as a mysterious leading man uncomfortably murmurs lyrics like "I just can't hang out, too much time is lost."

As a young guitarist hooked on Cream, Sun Ra, and Weather Report who mostly played for family and friends in southeast Washington, D.C., Wicked Witch's Richard Simms didn't achieve local fame, much less a national audience. But his subterranean woodshedding reverberates with tremors from an industry in upheaval. Musicians adopted electronic equipment en masse, supplanting the flowery string arrangements of 1970s disco with keyboards and drum programming. It wasn't just black musicians transitioning to the computer age: early-1980s rock offers contrasts between lush new romanticism (Human League, Duran Duran) and crass arena sounds (Foreigner, REO Speedwagon). While the latter is celebrated via redundant VH-1 retrospectives and football stadium soundtracks, early-1980s black music and its heroes (the System, Imagination) remain unexplored.

Nelson George describes the period in 1988's authoritative history *The Death of Rhythm & Blues*. "Synthesizers of every description, drum machines, and plain old electric keyboards began making MFSB and other human rhythm sections nonessential to the recording process," he writes, somewhat overstating his case. "There were so many ... with all the personality and warmth of a microwave."

George's "microwave music" condemnation still resonates, and this crucial period of black music — just before the hip-hop, R&B and quiet storm era — has largely escaped serious critical attention, save for disco aficionados who cherry-pick proto-house music stars like D-Train and Larry Levan. Meanwhile, Wicked Witch's unintended documentation of the black new wave — meshing machine gun funk with spacey keyboard ambience on "Fancy Dancer," giving a shambolic twist to Mahavishnu Orchestra-style jazz fusion on "Vera's Back" — has reemerged on the collector's market. Simms' private press singles, which include two 7-inches and a 12-inch long player, have been bootlegged. Original copies trade for $100. This probably led EM, a Japanese specialty label, to contact Simms and assemble *Chaos*.

"It wasn't commercial," Simms said during a recent phone conversation. Forced Exposure, the Boston distributor handling *Chaos*, had passed on his

CONTINUES ON PAGE 28 ››

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Image: Bill Witt, *Optician's Sign*, Lower East Side, New York City, 1948, printed 1950. Gelatin silver print. Collection of the Sack Photographic Trust.

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Friday Nights at the de Young is supported by the Koret Foundation. Friday Nights at the de Young is part of FAMSF's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation.

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The black man in the cosmos

An interplanetary stream of reissues connects Sun Ra the Saturn-dweller to Earth

By Garrett Caples
a&eletters@sfbg.com

AFRO-SURREAL "The Black Man in the Cosmos" wasn't among the course offerings when I attended the University of California-Berkeley. The class was taught once, in 1971, by musician/composer Sun Ra (1914-93), whose lectures might include topics like the outer space origins of ancient Egypt, conceptualized as a black African culture. This cosmic tradition has a long history, particularly in Chicago, where Ra lived from the late 1940s through the early 1960s, and where Elijah Muhammad used it as the founding mythos of the Nation of Islam. Ra claimed to have influenced the NOI, though he rejected its conclusions, much as he would later criticize the Black Power movement he helped foster as too materialist.

Ra's "Black Man" lectures — one of which recently surfaced on *The Creator of the Universe* (Transparency, 2007) — epitomize why he wasn't taken seriously for so long. Critics who appreciated the severity of Ornette Coleman or the ferocity of Albert Ayler couldn't accommodate the mischievous mysticism of a man who claimed to come from Saturn. Instead of playing the role of brooding artiste, Ra favored extravagant showmanship, cloaking ultimately stern spiritual messages in language as absurd as the science-fictional garb worn by his Arkestra. His strategies included Joycean deformations of words based on false etymologies and sound play. "Arkestra" itself characteristically mixes the spiritual (Ark of the Covenant) with the quotidian. According to John Szwed's definitive 1998 biography, *Space is the Place*, this was how "orchestra" was pronounced in Ra's native Birmingham, Ala.

Yet the strangeness of Ra's music may have been the biggest stumbling block. His prodigious output is extremely diverse, continually violating unquestioned dichotomies. A product of the 1930s big band scene, when he led an orchestra under his terrestrial name Herman "Sonny" Blount, Ra was at the forefront of



The cosmically innovative Sun Ra was photographed with a synthesizer in 1941.

free jazz, yet he shocked fans and foes alike when, at its height, he began incorporating tight arrangements of swing classics by Fletcher Henderson, Ellington, and others into his sound.

Ra's lifelong interest in synthesizers — there's a photo of him with a primitive one in 1941(!) — developed into a command of pure sound. He adapted his style to the nuances of a particular keyboard. The 1970 recording *Night of the Purple Moon* (Atavistic, 2007), for instance, is a quartet disc on which he plays baroque runs on the Rocksichord, a 1960s electric harpsichord. The 1978 recording *Disco 3000* (Art Yard, 2008), a live quartet performance, features Ra's organ-like drones on the obscure, loop-enabled Crumar Mainman. Unlike some synth wizards, Ra was a virtuoso pianist, with a lightning-fast right hand and a left hand that seemingly bounced around of its own volition. While unafraid to mash the keys with his forearm, Ra's ambidextrous precision and

CONTINUES ON PAGE 28 ››

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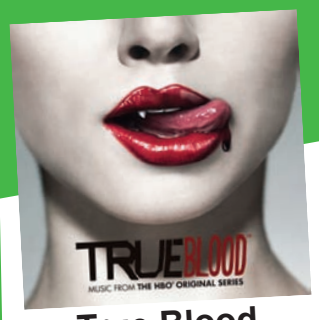
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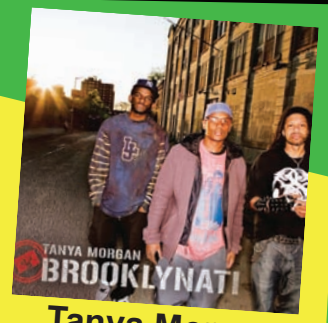
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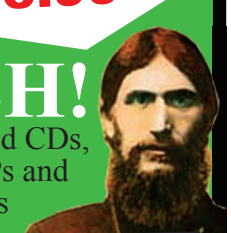
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Sun Ra CONT»

unorthodox chord voicings place him among the top players of his time. If he'd worn a suit and stuck to piano, he'd be ranked with the likes of Art Tatum, as is evident from his previously-unreleased recital *Solo Piano: Teatro la Fenice Venizia* (Golden Years, 2003), possibly the best such recording.

Big bands remained Ra's ideal, though they were giving way to smaller bop combos by the time he formed the Arkestra in the mid-'50s. Yet his insularity resulted in some of his most original works, discs that defy generic categories, like 1963's reverb-drenched, proto-psychedelic *Cosmic Tones for Mental Therapy* (Evidence, 1992), 1965's percussive, minimalist *Heliocentric Worlds of Sun Ra, v. 1* (Esp, 2006), or 1967's *Strange Strings* (Atavistic, 2007), on which the Arkestra, with no prior experience, plays various non-Western stringed instruments, accompanied by bells, tympani, sheet-metal lightning.

While the atonal *Strings* may be Ra's least typical album, it embodies two of his main concerns. On the one hand, he was a tone colorist in the Romantic tradition, seeking unusual instrumentation to produce unique shades. But as that album's untutored string section suggests, he was a highly conceptual composer — garnering attention from John Cage and others — known for arranging and conducting collective improvisation. Traditional/avant-garde, inside/outside: such oppositions didn't exist for Ra, who even explored a "low" genre like disco on 1980's tongue-in-cheek *On Jupiter* (Art Yard, 2008).

The bewildering amount of Sun Ra reissues stems from his habit of self-recording, which also dates from the 1940s. Had he not done so, albums like *Strings* and *Cosmic Tones* wouldn't have been recorded. Nor would they have been released without his forming El Saturn Records, among the earliest artist-run labels. Given that his technological futurism seemed to stem from his preoccupation with outer space, Ra's artistic achievements are perhaps inextricably bound to his cosmic consciousness. As with Prince, artistic activity was driven by extramusical concerns, which, if they result in an occasional lapse in "good taste," nonetheless are the ingredients that elevate Ra from artistic excellence to genius. This genius may not have given him more than a subsistence living, but it has made him immortal. Unless, of course, as an inhabitant of Saturn, he already was. **SFBG**

DING DONG, WICKED WITCH IS ALIVE: THE SURREAL LOST SOUND OF MACHINE FUNK IS REVIVED

CONT»

information, but it took more than two weeks to finally reach him. Though pleasantly surprised by the novelty of an interview, he's somewhat suspicious of the affair. When asked how many copies he pressed up, he shoots back, "Why are you inquiring about that?" as if this writer, armed with a copy of *Goldmine* magazine, wants to corner the market on Wicked Witch collectibles. And how did Simms come up with the name Wicked Witch anyway? "I'm stumped on that one," he says. "I think I wanted something dramatic, like theater."

Simms remembers forming his first band, Paradiagm with teenage friends "on an original-type kick" from around the area. The group recorded the track "Vera's Back" before going their separate ways. "We were trying to do an original act, but people didn't really accept it," he says. Chuck Brown's ingenious go-go style, an amalgamation of James Brown's call-and-response breaks and N'awlins marching band jazz, reigned as D.C.'s unofficial soundtrack. And since Paradiagm wasn't a go-go band and didn't play covers of radio hits, they couldn't get bookings: "It was too hard to break new material." Simms managed to reach the manager of Return to Forever, Chick Corea's jazz fusion superstar collective. But he says, mysteriously, "We did vocals, and they weren't doing no vocals."

After that came Wicked Witch, which Simms describes as a "studio thing" where he worked out his musical ideas and recorded them. Yet even that was relatively short-lived. "My background is jazz fusion," Simms says. For Wicked Witch, he tried to merge fusion and funk, resulting in tracks with cryptic time signatures and spaced-out melodies. "If it was more funky, I think it would have been it. But it wasn't funky enough. But I still dig it."

By the mid-1980s, the leather-clad hero of "Fancy Dancer" disappeared in the Chocolate City, just as the hip-hop era had begun. "Kids, a job, other things you gotta do ... all of the above got put on top of the music. And then the music became close to nothing," Simms says. Before that happened, however, he pressed up those now-collectible records for himself. "Nobody was doing it for me, so I might as well do something on my own, right?" **(Mosi Reeves)**





Sun Ra CONT»

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Sir Richard Bishop (left) has gifted us with many sublime frequencies, including the new *Freak of Araby*. Don't read the Obits (center) -- see them live! And yes, the original big midget Lady Sov (right) is returning to infamous SF.

SIR RICHARD BISHOP PHOTO BY MARK SULLO; OBITS PHOTO BY JIM HERRINGTON; LADY SOVEREIGN PHOTO BY DEREK SANTINI



Madcap laughs

By Kimberly Chun
a&eletters@sfbg.com

SONIC REDUCER "I told you so" are the sweetest, shortest words in the lexicon of raving visionaries and maligned prophets, but Sir Richard Bishop is far too gentlemanly to resort to such snack-sized snarkery. Still, I'm thinking the world's attentions and the brothers Bishop and their many projects might finally be harmonically, magically converging as I park myself on a thrift-store coach beside the charming Bishop in the airy, uncannily tidy West Oakland flat he shares with Mark Gergis (Forest, Neung Phak, Mono Pause).

After the 2007 death of Sun City Girl Charles Gocher, attentive underground music fans — who've revered the band for its determinedly DIY, cassette-culture cussedness — collectively blinked, rubbed their eyes, and wondered why they hadn't paid closer attention to the endlessly productive Girls (even now issuing rarities via the new *Napoleon and Josephine: Singles Volume 2* [Abduction]). Attention from figures like Bonnie "Prince" Billy (who told me that the Bishop Brothers' *Brothers Unconnected* show at Slim's was the best he saw last year) and labels such as Sub Pop, which talked to the Bishops about doing a best-of, soon followed.

Likewise Sublime Frequencies — the label Richard and Alan Bishop toiled on for years amid accusations that they were ripping off artists, failing to follow academic protocol, and simply not applying enough polish to their rough aesthetic — began to get its due as a groundbreaking disseminator of obscure sonic gems from such far-flung, seldom documented sites as Burma, Laos, and Western Sahara. Richard, who is less involved with the imprint these days, says they've become adept at tracking down and paying the performers Today, the label gets the kind of praise it richly deserves, including a hefty feature by onetime naysayer Clive Bell in *Wire*. Sublime Frequencies is also producing the first European, non-Midwest tour by breathtaking Syrian folk-pop legend Omar Souleyman, whose *Highway to Hassake* (Sublime Frequencies, 2006) positively *shreds* with phase-shifted Arabic keyboard lines and frenetic beats.

Meanwhile Sir Richard is concentrating on his new Oakland life, bathed in the soft light and BART train roar streaming in from the 'hood. "It seems like it's alive here — whereas in Seattle it's kind of dying and not just musically," he says happily. "This is not the best neighborhood, but when I go out the door, I'm alive, and I'm totally aware of what's going on, and there's just some cool creative energy to grasp onto."

Guitars and instruments are neatly clustered in an alcove across from a massive TV rigged to catch Mideast channels — perfectly tuned into Bishop's current obsession with and studies into the music the half-Lebanese musician first heard his grandfather play on old cassettes. Here in Oakland — aided and abetted by the half-Iraqi Gergis and his collection of Middle Eastern MP3s, cassettes, VCDs, and vinyl — he's been digging deeply into the music of Lebanon, Syria, and Egypt, a homecoming of sorts since Bishop started out studying Egyptology around the time of Sun City Girls' early '80s inception.

When Bishop started tracking his fine, even sublime new *The Freak of Araby* (Drag City) in Seattle, the switch from making a poppy electric-guitar album to one centered on Middle Eastern-related originals and covers was a natural one — a tribute to his latest fave, Egyptian guitarist Omar Khorshid. Bishop scrambled to learn new songs in six days, but he's pleased with the result, which he'll fill out live with tour mate Oaxacan as his backing combo. The disc "was very rushed, and I didn't have time to hash out a lot of the ideas," he says. "There are people who are not going to like it, but that's okay, it never bothered me before!" And with that, the jolly Sir Richard laughs. SFBG

SIR RICHARD BISHOP AND HIS FREAK OF ARABY ENSEMBLE
Fri/22, 9:30 p.m., $10
Stork Club
2330 Telegraph, Oakl.
www.storkcluboakland.com

FITS AND WIGGLES

OBITS
Drive Like Jehu and Hot Snakes are in the Brooklyn post-punkers' past, now gathering steam with Sub Pop singles and SXSW blather lather. Wed/20, 9 p.m., $10–$12. Bottom of the Hill, 1233 17th St., SF. www.bottomofthehill.com.

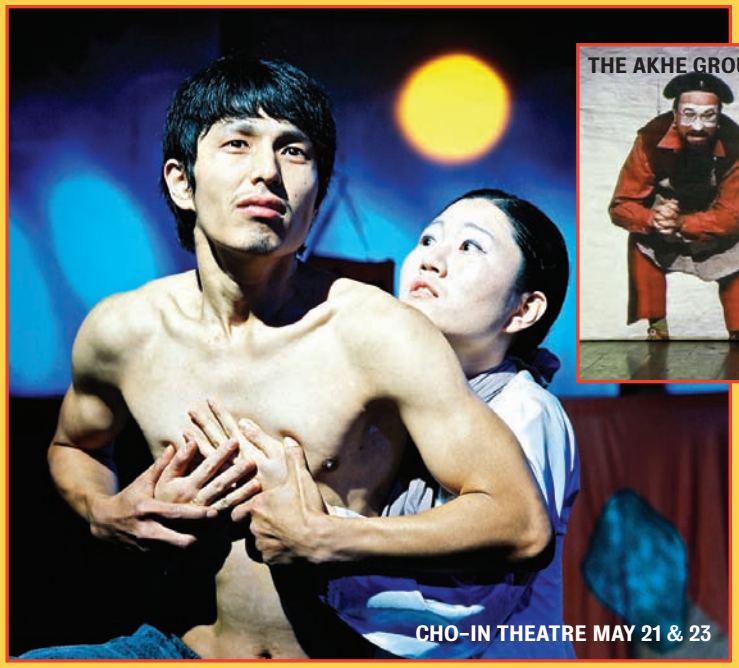
BLK JKS
Don't fear the guitar solo, all ye Johannesburg black-rockers. Fri/22, 9 p.m., $12. Independent, 628 Divisadero, SF. www.theindependentsf.com

NOMO
Out now with *Invisible Cities* (Ubiquity), the polyrhythmic Midwestern mind-blowers destroyed all reservations at their last BOH show. Fri/22, 10 p.m., $10–$12. Bottom of the Hill, 1233 17th St., SF. www.bottomofthehill.com.

LADY SOVEREIGN
The pint-sized electro-grime poobabe finds a Cure with "So Human." Sun/24, 9 p.m., $18. Rickshaw Stop, 155 Fell, SF. rickshawstop.com SFBG

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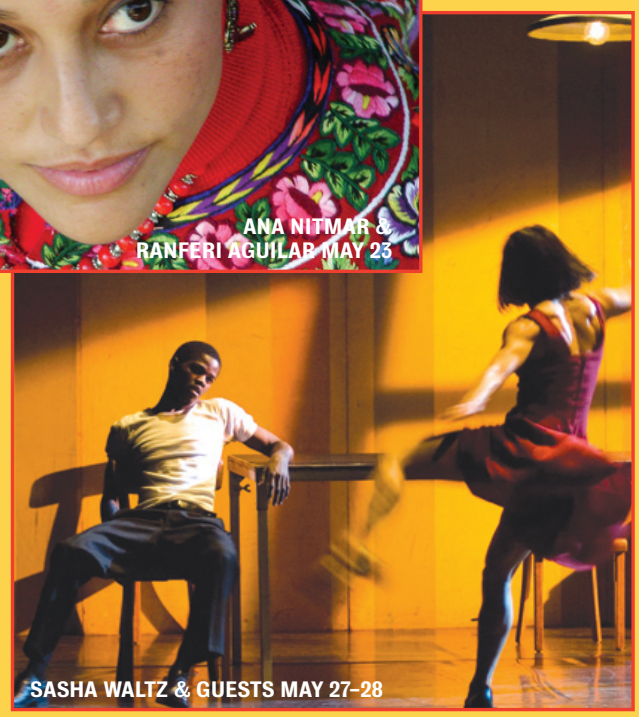
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OPENING NIGHT PERFORMANCE

The Earplay Ensemble

Featuring the music of Nicolas Tzortzis (Greece) and Linda Bouchard (Canada)
May 20 – 7:30pm Herbst Theatre
Free Reception at 6:00pm. RSVP at www.sfiaf.org

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- Bond Street Theatre (New York)
- Earplay Ensemble (SF)
- Exile Theatre of Kabul (Afghanistan)
- Gamelan Sekar Jaya (Oakland and Bali)
- Gretchen Garnett & Dancers (SF)
- Ixim Tinamit (SF)
- Jess Curtis/Gravity (SF & Germany)
- Liss Fain Dance (SF)
- New Directions in Indian Classical Music (SF)
- NexMap Productions (SF)
- Ranferi Aguilar y Los Hacedores de Lluvia (Guatemala)
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- Shah and Blah Productions (Santa Cruz)
- Smita Nagdev (India)

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Camp Lo

AFRO-SURREAL PREVIEW Fuck all that. Camp Lo's *Uptown Saturday Night* (Profile, 1997) is one of the most slept-on albums in the history of hip-hop. Period. Innovative well beyond its years, *Uptown Saturday Night* introduces the Camp Lo aesthetic — a combination of exquisite word-play, foppish elegance, and Bronx-style bravado mixed in with a fearsome frivolity. They redefined "gangsta," using the oft-quoted Posdnous lyric "Fuck being hard /Posdnous is complicated" as a motto. Because *Uptown Saturday Night* IS complicated, which makes it hard. It's also pornographic and violent to an extreme and probably bears the uncomfortable distinction of being the first, if not only, hip-hop album to portray coprophilia in nearly positive light.

The album is a complete immersion into a certain brand of street slang that bears a lineage with Iceberg Slim, De La Soul, Digable Planets, Raekwon and Ghostface Killah. Definitely otnay orfay ofeys, the Lo's first outing is the most utterly inaccessible and damn-near indescribable crossover album of the era.

Camp Lo created such a lyrical Gordian knot that even the most versed connoisseur of microphone wizardry could be left looking baffled with a handful of either jewels or cubic zirconia — only an accurate hip-to-square conversion chart could tell which. "In another millenia /Blow the dust off these jewels," says Geechi Suede, and to this day, Googling the lyrics of their one and only "hit," "Luchini," brings page after page of misquoted and half-heard snippets exposing Herbs. An example: "Keep your ears out for our years"? How about keep your ears out for Roy Ayers? He's a jazz musician. "Levitating in da' shiggys"? How about dashikis? They're a kind of shirt, from Africa.

All Afro-Surreal elements are present: a layered rococo style steeped in international travel; a dandy's obsession with "vines" from Paris and Milan; a literary approach with references ranging from Donald Goines to Fragonard; and a frivolous manner that belies a serious intent. After *Uptown Saturday Night*, hip-hop changed, and not necessarily for the better. Go see Camp Lo. Give these men their due. **(D. Scot Miller)**

CAMP LO With DJ Apollo and Sake 1. Thurs/21, 10 p.m., $10. Mighty, 119 Utah, SF. (415) 762-0151. www.mighty119.com

Music listings are compiled by Paula Connelly and Cheryl Eddy. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 20

ROCK/BLUES/HIP-HOP

Chris "Kid" Anderson Biscuits and Blues. 8pm, $15.
Cowboy Mouth, Dusty Rhodes and the River Band Slim's. 8pm, $20.
Dredg, Torche, Judgement Day Bimbo's 365 Club. 8pm, $20.
Little Dragon, Happy Mayfield, DJ Sake1 Independent. 9pm, $20.
Mury, Paper Mache Grant and Green. 9pm, free.
Natural Bridges, Helene Renaut, Beliss Hemlock Tavern. 9pm, $6.
Obits, Lights, Best Wishes Bottom of the Hill. 9pm, $12.
Sapien Causa, Cloakwheel, Gates of Light Hotel Utah. 9pm.
Sons of Eden, Buildings Breeding, Boomsnake, Snuffalufagus Elbo Room. 9pm, $7.
Tornado Rider, Loop! Station Red Devil Lounge. 8pm, $10.
Varona, Fromagique, Go Van Gogh Rickshaw Stop. 8pm, $10.
Virgins, Lissy Trullie, Anya Marina Great American Music Hall. 8pm, $17.
VsThem, Birds and Batteries, Faith in Phantoms, Cat Caspar Café du Nord. 7pm, $10-20.
Wanteds Retox Lounge. 9pm.
Yayo Rock-It Room. 9pm.

BAY AREA

Decemberists, Other Lives Fox Theater. 8pm, $35.
Fleetwood Mac Oracle Arena, 7000 Coliseum Wy, Oakl; www.livenation.com. 8pm, $49.50-149.50.

JAZZ/NEW MUSIC

"Earplay 24: Lyric Kaleidoscope" Herbst Theatre, 401 Van Ness; (415) 392-4400. 7:30pm, $20.
Ben Marcato and the Mondo Combo Top of the Mark. 7:30pm, $10.
Sam Grobe-Heintz Trio Shanghai 1930. 7pm, free.
Sex Mob, Happy Apple Yoshi's San Francisco. 8pm, $20.
Tin Cup Serenade Le Colonial, 20 Cosmo Place, SF; (415) 931-3600. 7pm, free.

FOLK/WORLD/COUNTRY

Black Crown Stringband Café International, 508 Haight, SF; (415) 552-7390. 7:30pm, free.
Fato Foli, Marcus Shelby Trio, Pollo Del Mar El Rio. 6pm, $10-20.
Gaucho Amnesia. 8pm, free.
Clay Hawkins Plough and Stars. 9pm, free.
McPuzo and Trotsky, Armchair Geographers Climate Theater, 285 Ninth St; www.climate-theater.com. 8pm, $7-15.
Mitch Marcus Sessions Amnesia. 10pm, free.

DANCE CLUBS

Booty Call Q-Bar, 456 Castro; www.bootycall-wednesdays.com. 9pm. Juanita Moore hosts this dance party, featuring DJ Robot Hustle.
Fame Bar on Church. 9pm. With rotating DJs.
Jam Wednesdays Infusion Lounge. 9pm, free. DJ Slick D.
Little Dragon, DJ Sake1, Happy Mayfield Independent. 9pm, $20.
Moderat (Modeselektor and Apparat) 103 Harriet, 103 Harriet, SF; (415) 431-1200. 10pm, $18. With Kraddy, an-ten-nae, and Dove.
Qoöl 111 Minna Gallery. 5-10pm, $5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.
RedWine Social Dalva. 9pm-2am, free. DJ TophOne and guests spin outernational funk and get drunk.
Synchronize Il Pirata, 2007 16th St.; (415) 626-2626. 10pm, free. Psychedelic dance music with DJs Helios, Gatto Matto, Psy Lotus, Intergalactoid, and guests.
We All We Got Levende Lounge. 9pm. Hip-hop open mic and live performance mixer.

THURSDAY 21

ROCK/BLUES/HIP-HOP

Joey Fender Biscuits and Blues. 8pm, $15.
Gojira, Chariot, Car Bomb Slim's. 7:30pm, $20.
Indianna Hale, Chris von Steidern, Foxtails Brigade, Bias Tape Swedish American Hall (above Café du Nord). 7pm, $15. Benefits the Haight Ashbury Community Nursery School.
Jacopo, Micropixie, Dandeline Hotel Utah. 9pm, $6.
BB King Fillmore. 8pm, $75.
Kings of Leon, Walkmen Bill Graham Civic Auditorium, 99 Grove, SF; www.livenation.com. 8pm, $45.
Loquat, Union Trade, Aim Low Kid Café du Nord. 9pm, $10.
Ocote Soul Sounds Mojito, 1337 Grant, SF; (415) 398-1120. 9pm.
Octopus Trio, Floozy, Damn Handsome and the Birthday Suits Grant and Green. 9pm, free.
Officer Down, Overdrive AD, Street Justice, Hot Heresy Annie's Social Club. 8pm, $7.
Red Stick Ramblers, Dave Gonzalez, Stone River Boys Great American Music Hall. 8pm, $15.
Santigold, Amanda Blank, Trouble Andrew Warfield. 8pm, $27.
Sex Type Thing Red Devil Lounge. 8pm, $10.
Suburban Kids with Biblical Names, Still Flyin', Oh No Oh My, Pelle Carlberg Rickshaw Stop. 8pm, $15. Part of SF Popfest.
Twin Crystals, Long Legged Woman, Modern Creatures Hemlock Tavern. 9pm, $6.

JAZZ/NEW MUSIC

Elaine Lucia Trio Shanghai 1930. 7pm, free.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach, SF; (415) 771-6800. 7:30pm, free.
Jessy Jay Harris Quartet El Rio. 6pm, free.
Cheryl E. Leonard, Marielle Jakobsons aka Darwinsbitch, Kevin Shea Adams Luggage Store, 1007 Market, SF; www.nexmap.org. 8pm, $6-10.
Marlina Teich Duo Brickhouse, 426 Brannan, SF; (415) 820-1595. 6pm, free.
Sex Mob, Happy Apple Yoshi's San Francisco. 8pm, $20.
Stompy Jones Top of the Mark. 7:30pm, $10.

FOLK/WORLD/COUNTRY

Graça Onasile with Tambores de Júlio Remelexo El Rio. 9pm , $5.
Head Boggle Dolores Park Café. 7:30pm, free.
Sitarist Smita Nagdev The Asian Art Museum, 200 Larkin Street, SF; (415) 399-9554. 7pm, tickets at door.
Tipsey House Plough and Stars. 9pm, free.

Weltschmerz, Sword and Sandals, Delivery is Possible, Horseflesh, and more Amnesia. 8pm, $5.

DANCE CLUBS

Afrolicious Elbo Room. 9pm, $6. DJs Pleasuremaker and Señor Oz and guests J Elrod and B Lee spin Afrobeat, Tropicália, electro, samba, and funk.
Caribbean Connection Little Baobab, 3388 19th St; 643-3558. 10pm, $3. DJ Stevie B and guests spin reggae, soca, zouk, reggaetón, and more.
Drop the Pressure Underground SF. 6-10pm, free. Electro, house, and datafunk highlight this weekly happy hour.
Funky Rewind Skylark. 9pm, free. DJ Kung Fu Chris, MAKossa, and rotating guest DJs spin heavy funk breaks, early hip-hop, boogie, and classic Jamaican riddims.
Gurp Out Club Six. 9pm, $10. DJs Bored Stiff, Z-Man, Animal Planet, Rush One, and more spinning hip hop.
Heat Icon Ultra Lounge. 10pm, free. Hip-hop, R&B, reggae, and soul.
Kick It Bar on Church. 9pm. Hip-hop with DJ Jorge Terez.
Koko Puffs Koko Cocktails, 1060 Geary; 885-4788. 10pm, free. Dubby roots reggae and Jamaican funk from rotating DJs.
Popscene 330 Rich. 10pm, $10. Rotating DJs spinning indie, Britpop, electro, new wave, and post-punk.
Red Bull 45 Cal Academy, 55 Music Concourse, Golden Gate Park, SF; (415) 379-8000. 6pm, $10. DJs Platurn, Shortkut, B. Cause, and John Doe spinning 45 rpm records.
Rock Candy Stud. 9pm-2am, $5. Luscious Lucy Lipps hosts this electro-punk-pop party with music by ReXick.
Sam Isaac Infusion Lounge. 9pm, free. DJ Sam Isaac.
Toppa Top Thursdays Club Six. 9pm. Jah Yzer, I-Vier, and Irie Dole spin the reggae jams for your maximum irie-ness.

FRIDAY 22

ROCK/BLUES/HIP-HOP

Blk Jks, Foreign Born Independent. 9pm, $12.
Boars, Shangorillas, Mindless Things Knockout. 10pm, $6.
Dave Stein's Bubhub, High Ceiling Grant and Green. 9:30pm, free.
Bart Davenport, Kelley Stoltz, Hot Lunch, Big Eagle Café du Nord. 9:30pm, $12.
Fischerspooner Fillmore. 9pm, $29.50.
Zakiya Hooker Biscuits and Blues. 8 and 10pm, $20.
Hot Toddies, Tartans, Ballboy, Orange Peels, Bunny Grunt, Springfactoy Annie's Social Club. 7:30pm, $15. Part of SF Popfest.
Janks, Adrian Bourgeois Union Room at Biscuits and Blues. 8pm.
Mammatus, Cave, Prizehog Hemlock Tavern. 9pm, $8.
Nomo, Unpopable with Ralph Carney, Dry Spells Bottom of the Hill. 10pm, $12.
Marty Stuart, Greencards Great American Music Hall. 9pm, $25.
Tainted Love Bimbo's 365 Club. 9pm, $23.
This Charming Band, Love Vigilantes, Dead Souls Slim's. 9pm, $15.
Zee Avi Rickshaw Stop. 6pm, $10.

BAY AREA

Nine Inch Nails, Jane's Addiction, Street Sweeper Shoreline Amphitheater, One Amphitheater Pkwy, Mtn View; www.livenation.com. 7pm, $45.50-65.
TV on the Radio, Dirty Projectors Fox Theater. 8pm, $30.

JAZZ/NEW MUSIC

Audium 9 1616 Bush, SF; (415) 771-1616. 8:30pm, $15.
Black Market Jazz Orchestra Top of the Mark. 9pm, $10.
Bryan Girard Quartet Cliff House, 1090 Point Lobos, SF; (415) 386-3330. 7pm, free.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.
Kenny Barron Trio Herbst Theatre, 401 Van Ness, SF; www.sfjazz.org. 8pm, $20-60.
Lucid Lovers Rex Hotel, 562 Sutter, SF; (415) 433-4434. 6pm.
Rova Saxophone Quartet Jewish Community

CONTINUES ON PAGE 34 ››

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WED 5/20 — Wed 5/20 Live gypsy jazz w/ Gaucho — 8pm FREE
Mitch Marcus Sessions — 10pm FREE
THU 5/21 — Noise/experimental/neo-classical extravaganza w/ Weltschmerz, Sword & Sandals, HORSEFLESH, The Auricle, Jeffery Luck Lucas (solo cello), Diego Gonzalez (loops & oud) — 8pm $5
FRI 5/22 — Early Friday Rob Reich (piano) & Craig Ventresco (guitar) — 7-9 pm FREE
The Lucky Road — Balkan, Bangra Latin, Gypsy party w/ belly dancing, DJs, and live performances by Sister Kate — 9pm $6-10
SAT 5/23 — The California Honeydrops, Kally Price Band — 9pm $7-10
SUN 5/24 — Emperor Norton Jazz Band, Lily Rose Love, Quinn DeVeaux — 9pm $7-$10
MON 5/25 — Free Bluegrass Mondays w/ The Barefoot Nellies — 8:30pm, FREE
TUE 5/26 — Rock Out Karaoke! w/ host Glenny Kravitz — 9pm FREE
Red Light Open Mic w/ host Philip T. Nails — 7pm FREE
853 VALENCIA ST. (415)970-0012
HAPPY HOUR EVERY DAY 6-8PM
$3 SELECT MICROS

FRI/22

JAZZ/NEW MUSIC

CONT››

and Cultural Center, 3200 California, SF; 1-800-838-3006. 8pm, $25.
Terry Disley Experience Shanghai 1930. 7:30pm, free.

FOLK/WORLD/COUNTRY

Culann's Hounds, Zydepunks Red Devil Lounge. 8pm, $12.
Liani Moore with special guest Dolores Park Café. 7:30pm, free.
Lucky Road Amnesia. 9pm, $6-10. Balkan, Bangra, Latin and more with live performances by Sister Kate.**Pat Nevins Band** Plough and Stars. 9pm, free.
Rob Reich and Craig Ventresco Amnesia. 7pm, free.
Samba Da, Boca Do Rio Elbo Room. 10pm, $15.

DANCE CLUBS

Activate! Lookout, 3600 16th St; (415) 431-0306. 9pm, $3. Face your demigods and demons at this Red Bull-fueled party.
Alcoholocaust Presents Riptide Tavern. 9pm, free. With DJ What's His Fuck spinning old-school punk rock and other gems, and solo acoustic performances by Blag Dahlia at 10:30pm and midnight.
Bar on Church 9pm. Rotating DJs Zax, Zhaldee, and Nuxx.
Blow Up Rickshaw Stop. 10-m, $10-15. With DJ Jefrodisiac and Ava Berlin.
Deep Fried Butter, 354 11th St., SF; (415) 863-5964. DJs jaybee, David Justin, and Dean Manning spinning indie, dance rock, electronica, funk, hip hop, and more.
Exhale, Fridays Project One Gallery, 251 Rhode Island; (415) 465-2129. 5pm, $5. Happy hour with art, fine food, and music with Vin Sol, King Most, DJ Centipede, and Shane King.
Ganga Girl and Medicine Drum Mission Rock Café. 10pm, $12. Live electronic from Australia.
Go Bang! Deco SF, 510 Larkin St; (415) 346-2025. 10pm, $5. Recreating the diversity and freedom of the 70's/ 80's disco nightlife with DJs Eddy Bauer, Flight, Nicky B., Sergio and more.
House of Voodoo Julies Supper Club, 1123 Folsom, SF; (415) 861-0707. 9pm, $5. DJs goblin, Unit77, Forced Hand & Rayne spin dark electronic, hard industrial, terror EBM, and power noise.
Look Out Weekend Vessel, 85 Campton; (415) 433-8585. 4-9pm, free. Drink specials, food menu and resident DJs White Girl Lust, Joe Bank$, Swayzee, LL Cool DJ, and more.
M4M Fridays Underground SF. 10pm-2am. Joshua J and Frankie Sharp host this man-tastic party.
Punk Rock and Shlock Karaoke Annie's Social Club. 9pm-2am, $5. Eileen and Jody bring you songs from multiple genres to butcher: punk, new wave, alternative, classic rock, and more.
Psychadelic Radio Club Six. 9pm, $10. DJs Anti-Serum, DJUNYA, Ripple, Boggle, and more spinning dub, dubstep, and glitch.
Solomon and Zhaldee Infusion Lounge. 9pm, $20.

SATURDAY 23

ROCK/BLUES/HIP-HOP

Blue Turtle Seduction, New Up, Blue Rabbit, Jack Frost Independent. 9pm, $14.
Bone Awl, Volahn, Ashdautas Knockout. 9pm.
Café R&B Biscuits and Blues. 8 and 10pm, $22.
Diamonds Under Fire Brainwash, 1122 Folsom, SF; (415) 861-3663. 9pm.
Deke Dickerson Annie's Social Club. 9pm, $10.
Dzjenghis Khan, Virgin Hemlock Tavern. 6pm, $5.
Flatlanders, Colin Gilmore Slim's. 9pm, $20.
Floating Goat, Smiles, Long and Short of It Hemlock Tavern. 9pm, $7.
My Teenage Stride, Northern Portrait, Tullycraft, Magic Bullets, Smittens Rickshaw Stop. 8pm, $15. Part of SF Popfest.
Orange Tulip Conspiracy, Mirthkon Hotel Utah. 9pm, $12.
Pharcyde Fillmore. 9pm, $35.
Plan 9 Red Devil Lounge. 8pm, $20.
Ralph Woodson Trio Grant and Green. 9:30pm,

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Top 100 Bay Area Restaurants 2009 and Top 10 New Restaurants of 2008
–San Francisco Chronicle

this week! Wed, Thurs, May 20, 21
SEX MOB / HAPPY APPLE

this weekend! Fri, May 22
KENNY RANKIN

this weekend! Sat, Sun, May 23, 24
ROY ROGERS & THE DELTA RHYTHM KINGS

this weekend! Sun, May 24, 7pm Show
RIC ALEXANDER & 2WO 4OUR 1NE
featuring Levi Seacer and Derick Hughes

next week! Mon, May 25
Jazz Mafia Presents
"BIRTH OF THE COOL - MILES DAVIS BIRTHDAY TRIBUTE"
featuring Marcus Shelby, Mike Olmos, Erik Jekabson, Joe Cohen, Adam Theis, Adam Shulman, Jeff Marrs, Sheldon Brown and Mike Rinta

next week! Tues, May 26
The Inaugural Yoshi's Rising Stars Series:
JOSHI MARSHALL QUARTET
MARK RAPP BAND

Wed, May 27
ORQUESTA BORINQUEN

Thurs, Fri, Sat, Sun May 28, 29, 30, 31
AMEL LARRIEUX

Mon, June 1
JAZ SAWYER PRESENTS BAY AREA YOUTH ALL-STARS

Tues, Wed, Thurs, June 2, 3, 4
HERB ALPERT & LANI HALL

Fri, Sat, Sun, June 5, 6, 7
Rare Bay Area Appearance
ABDULLAH IBRAHIM
(Solo Piano)

Mon, Tues, Wed, June 8, 9, 10
CHARLIE HADEN
BOBBY HUTCHERSON
& GEORGE CABLES
"Three Friends"

Late Night Live! Every Tuesday 9:30pm - late, $3 Cover

Wed, Thurs, May 20, 21 this week!
CANDY DULFER

Fri, Sat, Sun, May 22, 23, 24
STEVE TYRELL this weekend!

Mon, May 25 next week!
Oaktown Jazz Workshops Present
MILES DAVIS BIRTHDAY BASH
Celebrating the 60th Anniversary of "BIRTH OF THE COOL"
Played by High School musicians from around the Bay Area and directed by Khalil Shaheed

Tues, May 26 next week!
The New Voice of Portuguese World Music
RAMANA VIEIRA

Wed, May 27
Cape Verdean Chanteuse
MARIA DE BARROS

Thurs, May 28
LARRY VUCKOVICH'S EURO TRASH INTERNATIONAL QUARTET

Fri, Sat, May 29, 30
Open Dance Floor!
ARMANDO PERAZA BIRTHDAY CELEBRATION
with John Santos & Orestes Vilato

Sun, May 31
JAMIE DAVIS

Mon, June 1
JENNIFER LEE

Tues, June 2
JULIAN LAGE

Wed, June 3
WILLIE JONES III QUARTET

Thurs, Fri, Sat, June 4, 5, 6
Extremely Rare Club Appearance
By Legendary Jazz Vocalist
NANCY WILSON

Sun, June 7, 2pm Matinee
JAMES NEWTON & JON JANG

Sun, June 7, 7pm Show
IRIS DEMENT

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SA I ♥ Wet Panties DJ Jules (1984)
SU DJ ROOST UNO... UGLY SUNDAY
M Monday Massacre Dj Shane-In-Blood & Dj RRRinkles & Guests "HEAVY"
T BLACK TUESDAYS W/ THE FIEND
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THU MAY 21 OPEN 1PM — DAK'S OPEN MIC "The friendliest open mic in town" 8pm
FRI MAY 22 OPEN 1PM — RUN FOR COVER '60s/'70s Covers 10pm
SAT MAY 23 OPEN 12PM — THE PHEROMONES From SoCal, NorCal CD release 10pm
SUN MAY 24 OPEN 1PM — JOEL STREETER Indie/Alt Rock 7pm
TUE MAY 25 OPEN 2PM — RON THOMPSON Bluesman Renowned 9pm
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free.
Tainted Love Bimbo's 365 Club. 9pm, $23.
Gregory Webster, Champagne Riot, Brilliant Colours, Sourpatch House of Shields. 3pm, $5. Part of SF Popfest.
Yes Gos, Rotten Core, Uzi Tattoo Thee Parkside. 5pm, free.
Zepparella, Nylon Heart Attack, Human Life Index Bottom of the Hill. 10pm, $12.

JAZZ/NEW MUSIC

Audium 9 1616 Bush, SF; (415) 771-1616. 8:30pm, $15.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach, SF; (415) 771-6800. 8pm, free.
Kenny Burrell Quintet, Russell Malone Quartet Herbst Theatre, 401 Van Ness, SF; www.sfjazz.org. 8pm, $20-60.
"Open Jazz Jam Session" Mocha 101 Café, 1722 Taraval, SF; (415) 702-9869. 3:30pm, free.
Roy Rogers and the Delta Rhythm Kings Yoshi's San Francisco. 8 and 10pm, $20.
Rova Saxophone Quartet Jewish Community and Cultural Center, 3200 California, SF; 1-800-838-3006. 8pm, $25.
Sandra Aran Group Shanghai 1930. 7:30pm, free.
Ricardo Scales Top of the Mark. 9pm, $10.
Lavay Smith and Her Red Hot Skillet Lickers Café du Nord. 9pm, $15.
Tin Cup Serenade, Kally Price Band, Quinn DeVeaux Amnesia. 9pm, $7-10.
Valerie Troutt and the Fear of the Fat Planet Crew Red Poppy Art House. 8pm, $12-15.

FOLK/WORLD/COUNTRY

Samba Da, Forro Brazuca Elbo Room. 10pm, $15.
Shotgun Party Plough and Stars. 9pm, free.
Craig Ventresco and Meredith Axelrod Atlas Café. 4pm, free.

DANCE CLUBS

Atomic Dancefloor Disco Action Deco SF, 510 Larkin, SF; (415) 346-2025. 10pm, $5. DJs Sergio, Stanley, Nicky B., Eddy Bauer, Flight, and special guest DJ Rebecca Watkins.
Bar on Church 9pm. Rotating DJs Foxxee, Joseph Lee, Zhaldee, Mark Andrus, and Niuxx.
Barracuda 111 Minna. 9pm, $5-10. Eclectic 80s music with Djs Damon, Phillie Ocean, Heiko, and Marc Fong, plus free 80s hair and make-up by professional stylists.
Black Rock Dub Club Six. 9pm, $7. DJs No Thing, Ultraviolet, El Diablo, Zombie J, and more spinning Dubstep, Glitch, and Lazer Bass.
Hot Mess Infusion Lounge. 9pm, $20. DJs Solarz and Kevin Manning.
HYP Eight. 10pm, free. Gay hip hop club, featuring DJs from the gay and straight communities infused with live performances from Bay Area hip hop dance crews.

BAY AREA

ETD Pop Festival Cow Palace, 2150 Geneva, Daly City; advanced tickets available at ticketmaster.com. 5pm, $80. DJs Paul van Dyk, Ferry Corsten, DeadMau5, and Sander van Doorn headline the 12th annual festival with some of the biggest names in dance music.

SUNDAY 24

ROCK/BLUES/HIP-HOP

Animojams Grant and Green. 9pm, free.
Dears, Great Northern, Eulogies Independent. 8pm, $15.
Terry Evans Biscuits and Blues. 8 and 10pm, $15.
Hidden Cameras, Eux Autres, Dear Nora, Birds of California, Cheap Red Café du Nord. 7pm, $15. Part of SF Popfest.
Lady Sovereign, Chester French Rickshaw Stop. 9pm, $15.
Luka Bloom, Birdie Busch Great American Music Hall. 8pm, $21.
Mt. Vicious, Police Teeth Hemlock Tavern. 9pm, $6.
My Life With the Thrill Kill Kult Red Devil Lounge. 8pm, $18.
New York Dolls, Clicks Grand Ballroom. 8pm, $27.
Red Sunday, Left of Christ Rock-It Room. 8pm, $5.

BAY AREA

"Kihncert 2009" Shoreline Amphitheater, One

CONTINUES ON PAGE 36 ››

A TASTE OF TAMALES
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1. COCINA POBLANA - Pork Ribs in Green Chile Salsa
PEOPLE'S CHOICE: COCINA POBLANA
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BALLBOY • THE ORANGE PEELS
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PUNK ROCK N SCHLOCK KARAOKE
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MAE MCCOY & HER WESTERN STARS
PUNK ROCK N SCHLOCK KARAOKE
DOORS 9PM COVER $10

SUNDAY MAY 24TH
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PLEASUREMAKER
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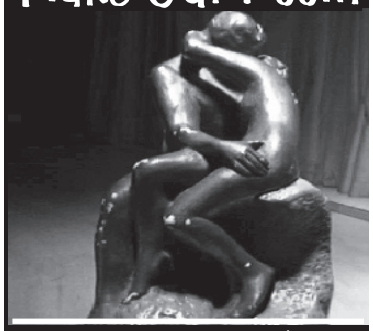
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FUNK/SOUL/HIPHOP/ AFRO-BEAT/& MORE

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SUNDAY MAY 24 8PM, $7
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SUN/24
ROCK/BLUES/HIP-HOP
CONT››

Amphitheater Pkwy, Mtn View; www.livenation.com. 6pm, $45.50-85. With Styx, REO Speedwagon, 38 Special, and Gred Kihn Band.

JAZZ/NEW MUSIC

"Battle of the Bands: Glenn Miller vs. Tommy Dorsey" Davies Symphony Hall, 201 Van Ness, SF; www.sfjazz.org. 7pm, $20-80.
Emperor Norton Jazz Band, Lily Rose Love Amnesia. 9pm, $7-10.
Frank Jackson and Larry Vuckovich Bliss Bar, 4026 24th St, SF; (415) 826-6200. 4:30pm, $10.
Lucid Lovers Harris' Restaurant, 2100 Van Ness, SF; (415) 673-1888. 6:30pm.
Roy Rogers and the Delta Rhythm Kings Yoshi's San Francisco. 2 and 7pm, $5-20.

FOLK/WORLD/COUNTRY

Country Casanovas, Glassland Thee Parkside. 4pm, free.
Smita Nagdev with New Directions in Indian Classical Music Cowell Theater, Fort Mason, SF; 1-800-838-3006. 7pm, $20.
Theo Page, George Grasso and friends Plough and Stars. 9pm, free.

DANCE CLUBS

Dub Mission Elbo Room. 9pm, $10. Dub, roots, and classic dancehall with DJs Sep and guests Dr. Israel and Lady K and Patch.
E Rock and Homicide Infusion Lunge. 10pm, $20.
Honey Soundsystem Paradise Lounge. 8pm-2am. "Dance floor for dancers – sound system for lovers." Got that?
Jock! Lookout, 3600 16th; 431-0306. 3pm, $2. This high-energy party raises money for LGBT sports teams.
Kick It Bar on Church. 9pm. Hip-hop with DJ Zax.
Red Wine DJs Annie's Social Club. 9pm.
Religion Bar on Church. 3pm. With DJ Nikita.
Memorial Day T-Dance Ruby Skye. 6pm, $25. DJ/Producer Wayne G.
Stag AsiaSF. 6pm, $5. Gay bachelor parties are the target demo of this weekly erotic tea dance.

MONDAY 25

ROCK/BLUES/HIP-HOP

"Generalissimo Reeducation Demonstration (Exercise IV)" Thee Parkside. 8pm, $6. With Generalissimo, Police Teeth, and Moggs.
Embrace the End, Caligula, Early Graves, Alcatraz Elbo Room. 9pm, $7.

BAY AREA

Flight of the Conchords Berkeley Community Theater, 1930 Allston, Berk; www.livenation.com. 6pm and 9pm, $38.50.
"Stone Soul Concert" Sleep Train Pavilion, 2000 Kirker Pass, Concord; www.livenation.com. Noon, $35.75-89.75. With Teena Marie, Charlie Wilson, Jeffrey Osborne, Average White Band, and Ashford and Simpson.

JAZZ/NEW MUSIC

"Birth of the Cool: Miles Davis Birthday Tribute" Yoshi's San Francisco. 8pm, $16. With Marcus Shelby, Mike Olmos, Erik Jekabson, Joe Cohen, Adam Theis, Adam Shulman, Jeff Mars, Sheldon Brown, and Mike Rinta.
Lavay Smith Trio Enrico's, 504 Broadway, SF; www.enricossf.com. 7pm, free.

FOLK/WORLD/COUNTRY

Bluegrass Mondays Amnesia. 8:30pm, free. Featuring the Barefoot Nellies.

DANCE CLUBS

Black Gold Koko Cocktails, 1060 Geary; 885-4788. 10pm-2am, free. Senator Soul spins Detroit soul, Motown, New Orleans R&B, and more — all on 45!
Dubstep Underground SF. 9pm, $5. DJs Samsupa, Get Low, Troma B2B Salex, and more.
Mainroom Mondays Annie's Social Club. 9pm, free. Live the dream: karaoke on Annie's stage and pretend you're Jello Biafra.

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What Is?!, originally released on Germany's Hazlewood imprint in 2007, is now finally available domestically & shows the 10 piece soul inferno harnessing their live power into blasts of pure punk-soul. Also catch them that night at Great American Music Hall.

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Twin Crystals

PREVIEW I have yet to touch down upon the streets of Vancouver, B.C., but was advised recently by Jexxe Taylarr of Twin Crystals that if I ever do make the pilgrimage, I should stop by the Emergency Room — a hole-in-the-wall performance space where in addition to Taylarr's band, the likes of Shearing Pinx, Sex Negatives, White Lung, and Gang Violence tear shit up on a regular basis.

"The music scene is unbelievable," Taylarr says via e-mail. "There was a lack of places to play, so a bunch of our friends opened this DIY warehouse space and it instantly seemed to take off," he continues. "Never have we seen shows with so many rad bands."

Count Twin Crystals as one such band. With synthist Jeremiah Heywood and drummer Jordan Alexander in tow, Taylarr and company wreak serious havoc. "Punk Heart" is a tried-and-true anthem that nods back to the blown-out alt of the Screamers and Wipers. Brimming with harsh, electric current and buzzsaw electronics, the song has a J. Mascis-like lead that'll wrap around your face and scorch you. "Witness" is one helluva of an afterburner: as Taylarr unloads into the mic with unchecked rabidity, its raw primitive roots and sludgy demeanor rattle the speaker cones.

A few years after inception, Twin Crystals has stocked its vault with a collection of self-made vinyl, cassette, and CD-R releases on banners like Needs More Ram and SLU. The trio plans to issue more classics on the Gilgongo and Split Tapes imprints in the coming months. Taylarr credits the group's bulky catalog in part to his trusty record lathe. "I have a bunch of black 10-inch acetates from 1940 that we release little jams and ideas on," he explains. "The digital format will die and all these great jams we have will be lost forever, so we just make these lathe-cut records to preserve the audio. It's a great art project." **(Chris Sabbath)**

TWIN CRYSTALS With Long Legged Woman, Modern Creatures. Thurs/21, 9 p.m. $6. Hemlock Tavern, 1131 Polk, SF. (415) 923-0923. www.hemlocktavern.com

Manic Mondays Bar on Church. 9pm. Drink 80-cent cosmos with Djs Mark Andrus and Dangerous Dan.
Monster Show Underground SF. 10pm, $5. Cookie Dough and DJ MC2 make Mondays worth dancing about, with a killer drag show at 11pm.
Network Mondays Azul Lounge, One Tillman Pl; www.inhousetalent.com. 9pm, $5. Hip-hop, R&B, and spoken word open mic, plus featured performers.
Spliff Sessions Tunnel Top. 10pm, free. DJs MAKossa, Kung Fu Chris, and C. Moore spin funk, soul, reggae, hip-hop, and psychedelia on vinyl.

TUESDAY 26

ROCK/BLUES/HIP-HOP

Steve Dukes Grant and Green. 8pm, free.
Passion Pit, Harlem Shakes, Cale Parks Bimbo's 365 Club. 8pm, $18.
Rademacher, High Strung, Shrouded Strangers Hemlock Tavern. 9pm, $7.

BAY AREA

Animal Collective, Grouper Fox Theater. 8pm, $25.50.

JAZZ/NEW MUSIC

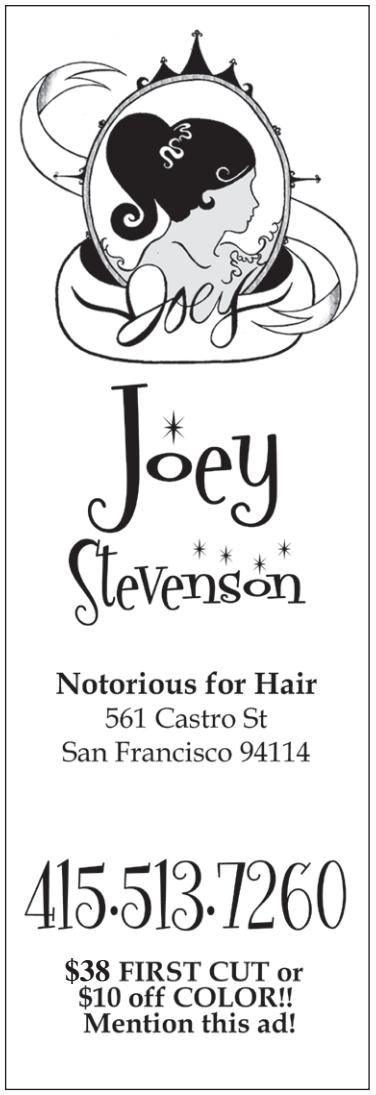
Dave Parker Quintet Rasselas Jazz. 8pm.
John Kaleen Group Shanghai 1930. 7pm, free.
Ricardo Scales Top of the Mark. 6:30pm, $5.

FOLK/WORLD/COUNTRY

Ken and the Afro Groove Connexion, DJ Jeremiah Elbo Room. 9pm, $8.
Song Session with Vince Keehan and friends Plough and Stars. 9pm, free.

DANCE CLUBS

Alcoholocaust Presents Argus Lounge. 9pm, free. DJ What's His Fuck, Timmy, and Johnny Repo spin punk and more.
Drunken Monkey Annie's Social Club. 9pm, free. Rock n' roll for inebriated primates like you.
Eclectic Company Skylark, 9pm, free. DJs Tones and Jaybee spin old school hip hop, bass, dub, glitch, and electro.
Rock Out Karaoke! Amnesia. 7:30pm. With Glenny Kravitz.
Womanizer Bar on Church. 9pm. With DJ Nuxx. **SFBG**

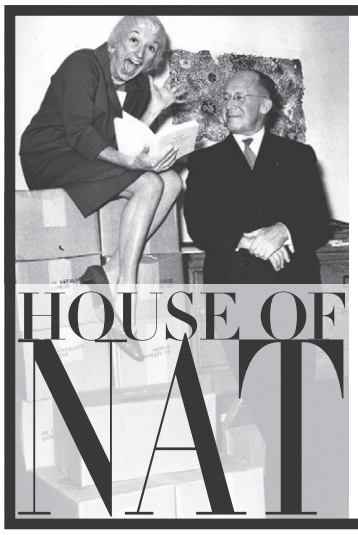












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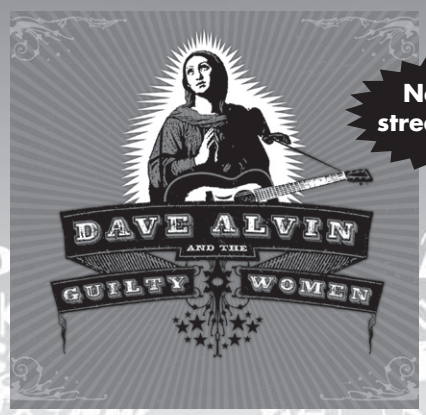
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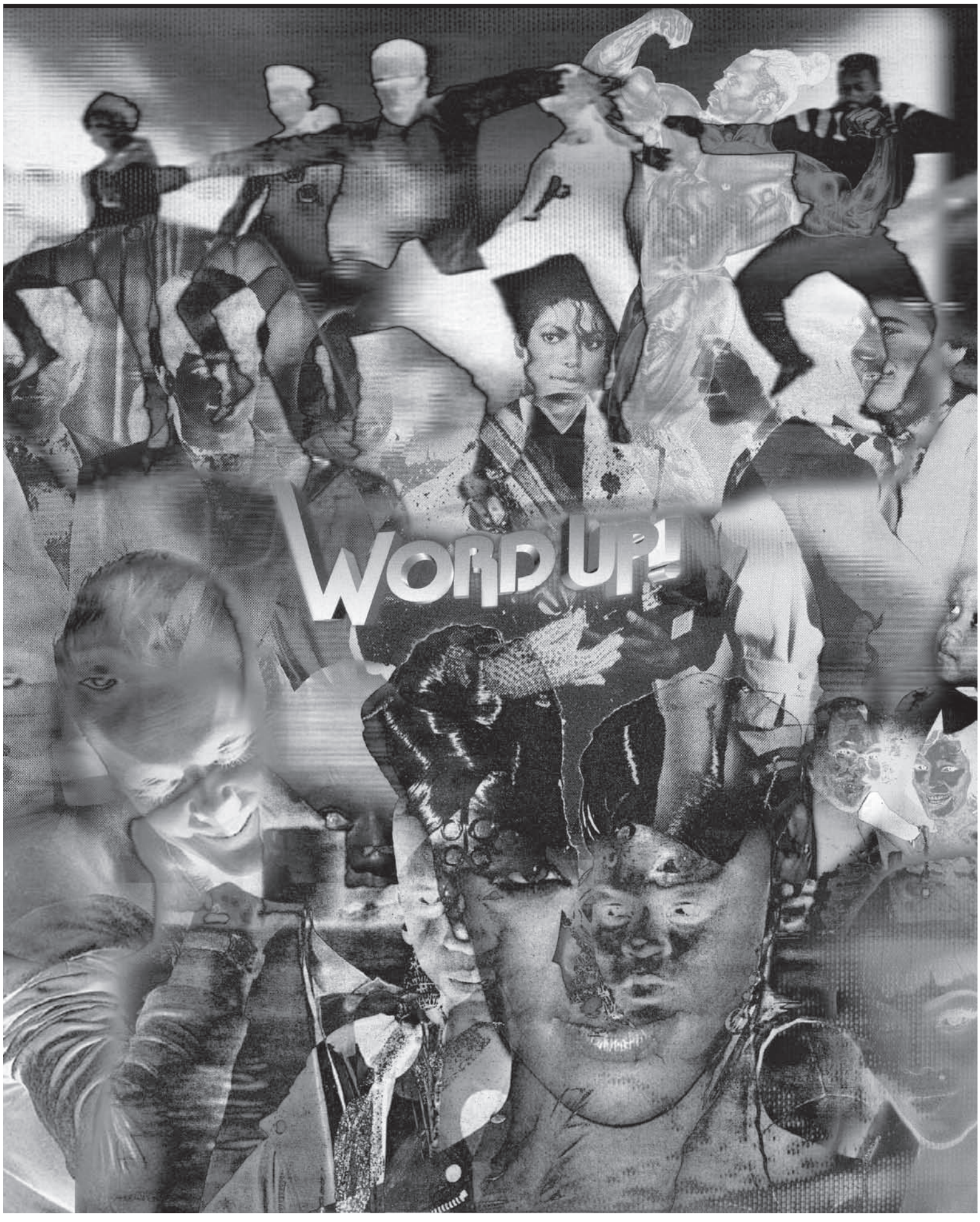
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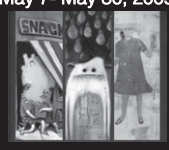
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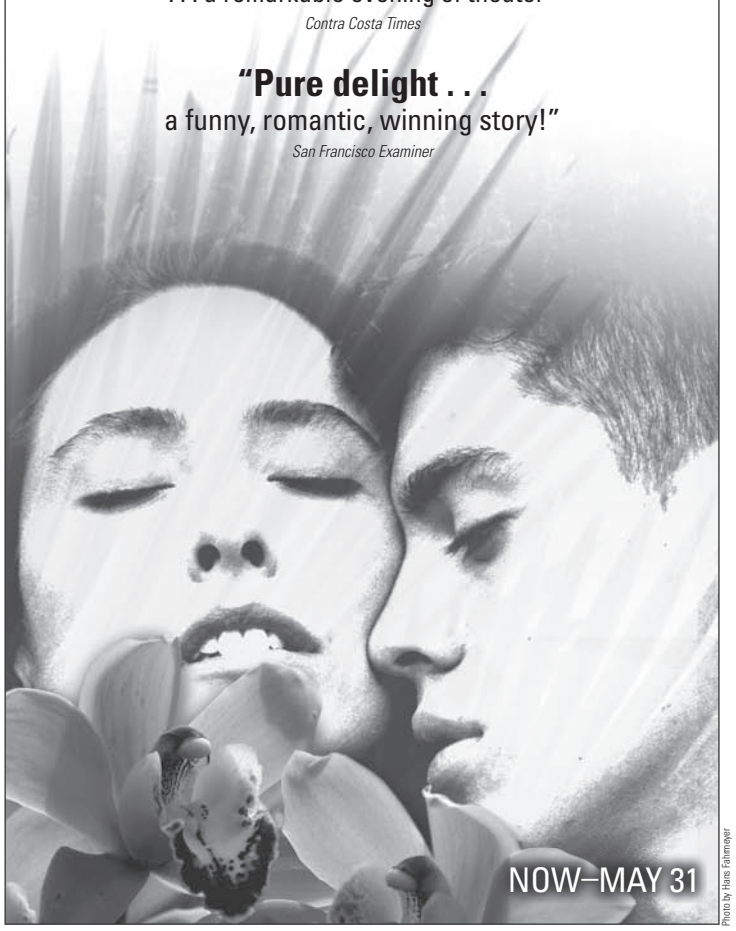


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Well-suited

Ronald K. Brown steps into Nick Cave's creations

By Rita Felciano
a&eletters@sfbg.com

AFRO-SURREAL Why would you commission a choreographer for a work featuring performers stuck into costumes that hide their bodies? This anomaly didn't deter the 69 dancers who, in late April, auditioned at ODC Commons for a world premiere by Ronald K. Brown. Yerba Buena Center for the Arts wanted a site-specific piece to go with its current exhibition of Nick Cave's wearable sculptures, "Meet Me at the Center of the Earth" — and Bay Area dancers jumped at the chance to work with one of today's most thoughtfully intriguing choreographers.

Brown, who initially had wanted to become a journalist, found his way into dance almost serendipitously. Though he'd been fascinated with researching and writing articles on the way people lived their lives, dance allowed him to do that more indirectly, and also more deeply. He called his company Evidence because of his belief that we are products of the things that have shaped us — our culture, our roots, our families. The dry legal term "evidence" poorly suggests the physically and emotionally rich dances that have earned such a wide following for this modern dance artist, whose choreography is influenced by West African cultures. (Brown brings his company to YBCA Feb. 18-21, 2010)

Amara Tabor-Smith, a former 10-year member of Urban Bush Women, will perform in the Cave project. She doesn't think of Brown as a fusion artist. "The way I see him is that he modernized West African dance," she explained a few days after the tryouts. But her depth of admiration comes from a recognition that Brown's work is "infused with spirit." She made it as one of 13 dancers although she auditioned primarily to "soak up his energy and give energy in return."

Brown, who knew and admired Cave's evocative sculptures from afar, became interested in this project partly because of an experience at the Seattle Art Museum, where he encountered a diorama of African costumes and masks displayed on life-size figures.

"I would talk to the person with me, then slightly turn my head, and there were [the figures]. After a while I almost couldn't tell who was who," he explained. Being aware of a mask's mysterious power to hide as well as to reveal, he nonetheless also told the dancers he wasn't going to turn them into witch doctors or shamans because "we live in America, in a contemporary society."

Brown also insists he did not want to "collaborate" with Cave but wanted to have "his own dream." Since the suits in the actual exhibit are too delicate for performance, he chose a set made from raffia, the natural fiber prevalent in West African dance. Though visually different, they also allow one to sense rather than see the body. Being quite heavy, they may restrict a dancer's movement. During the audition, the choreographer worked with shuffling steps and close-to-the-body arms. He also worked on phrases from Orisha dances and Sabar steps from Senegal ("a kind of social street dance," according to Tabor-Smith.) There may be little or no music, perhaps only the sound of the dancers' feet and the whoosh-whoosh of raffia.

Speaking from Ireland last week, where he was setting work, Brown wouldn't commit himself to the length of the piece but revealed that, though it was originally planned for the galleries only, it would encompass YBCA's lobby area as well. "There will be a guide to take the dancers and the audience on a journey, so that whatever feelings we have, you also have — or it hasn't happened." SFBG

RONALD K. BROWN/NICK CAVE
May 28, 7 p.m.; May 30–31, 3 p.m.,
free with gallery admission ($5–$7)
Yerba Buena Center for the Arts, 701 Mission, SF
(415) 978-2787
www.ybca.org



MEMBERS OF SASHA WALTZ AND GUESTS IN "TRAVELOGUE 1: TWENTY TO EIGHT"

SFIAF's dance events

PREVIEW Perhaps the best part of this year's San Francisco International Arts Festival is that it's happening at all. After the dispiriting news of the demise of the Oakland Ballet, one is grateful for anybody who is surviving. SFIAF's dance offerings are not as many as most of us would like, but they are excellent and splendidly varied. The hottest ticket in town, of course, is Sasha Waltz and Guests. The Goethe Institute also includes her work in its concurrent film series. Scott Wells and Dancers are bringing two weekends of sometimes unruly but ever-so-cheeky testosterone-laden work to CounterPULSE, while Jess Curtis/Gravity is leaving its home at CounterPULSE to take a version of its Symmetry Project to Union Square. Curtis and Maria F. Scaroni, in the company of local dancers, will perform their new *Transmission*. Gravity will appear as part of the free "Jewels in the Square" series, daily noontime performances by local and international dancers throughout the festival. Last, but by no means least, Gamelan Sekar Jaya celebrates its 30th anniversary during the fest. May they have many more and may we have many more SF International Arts Festivals. **(Rita Felciano)**

SAN FRANCISCO INTERNATIONAL ARTS FESTIVAL

May 20-31, various venues. www.sfiaf.org

Stage listings are compiled by Molly Freedenberg. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For the complete listings, go to www.sfbg.com.

THEATER

OPENING

Betrayal Actors Theatre of SF, 855 Bush; 296-9179, www.actorstheatresf.org. $10-$35. Opens May 22. Runs Thurs-Sat, 8pm. Through June 27. The Actors Theatre of San Francisco presents Harold Pinter's revolving around two couples and their web of infidelity.
Krapp's Last Tape EXIT on Taylor, 277 Taylor; (800) 838-3006, www.cuttingball.com. $15-$30. Opens May 22. Runs Thurs-Sat, 8pm. Sun, 5pm. Through June 21. The Cutting Ball Theater presents Samuel Beckett's funny, poignant one-man play.
Mr. Marmalade Custom Made Theatre Co., 965 Mission; (800) 838-3006, www.custommade.org. $10-$25. Previews May 20. Opens May 21. Runs Thurs-Sat, 8pm. Through June 13. Custom Made Theatre Company presents Noah Haidle's hysterical, heartbreaking dark comedy.
That's What She Said New Conservatory Theatre, 25 Van Ness; 861-4914, www.nctcsf.org. $23-$40. Opens May 20. Runs Wed-Sat, 8pm; Sun, 2pm. Through May 31. This two-woman original music and comedy show celebrates the quirks and stereotypes of lesbian culture.

ONGOING

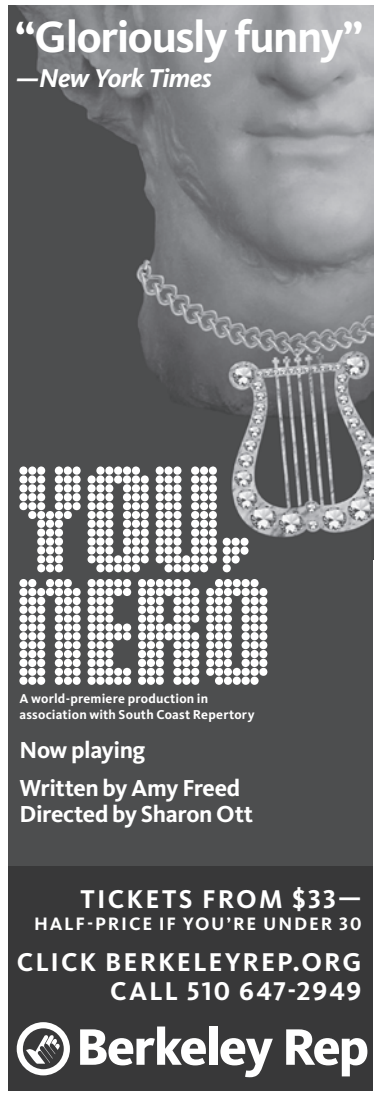
August: Osage County Curran Theatre, 445 Geary; 512-7770, shnsf.com. $35-$80. Tue-Sat, 8pm; Wed, Sat, and Sun, 2pm. Through Sept 6.The Pulitzer Prize-winning Broadway show about a rural Oklahoma family stars Estelle Parsons.
"Best of Playground Festival" Thick House, 1695 18th St; 401-8081, www.playground-sf.org. $10. Thurs-Sat, 8pm; Sun, 7pm. Through May 31. The 13th annual Best of PlayGround Festival showcases seven 10-minute playlets from 36 developed last year as part of the company's Playground Writers Pool of promising Bay Area talent. It's predictably an uneven but also a surprise-laden affair. The festival gives each work a full staging, matching the material—some of which comes from such increasingly well-known PlayGround alums as Aaron Loeb (First Person Shooter; Abraham Lincoln's Big Gay Dance Party)—with top-notch directors, designers, and actors. Loeb's anarchic retelling of Thumbalina, All Thumbs, directed by Tracy Ward, turns out to be funniest in its stickier moments but only marginally weightier than its inch-high heroine. Among the bigger treats of the evening is Kenn Rabin's more fully fledged and less predictable Gymnopedie #1, directed by Molly Noble, a pas de deux featuring Brian Herndon as an aging music appreciation professor and Lisa Morse as his student lover and unexpected fate. Herndon contributes to another fine dramatic scene opposite Cindy Goldfield in Daniel Heath's Wednesday, which deploys a party-game tête-à-tête to broach an infidelity between two new parents. Geetha Reddy's Net, directed by Mark Routhier, is also noteworthy for its surprisingly unsettled--and unsettlingly funny--look at a fleeting encounter between a would-be suicide (Aaron Wilton) and a patrolman on the Golden Gate Bridge (Soren Oliver). Rounding out the excellent group of actors on hand are Danielle Levin and Michael Phillis. (Avila)
Boleros for the Disenchanted A.C.T., 405 Geary; 749-2228, www.act-sf.org. $14-57. Tues-Sat, 8pm; Sat-Sun, 2pm. Also Wed/20 and May 27, 2pm. OBIE Award winner Jose Rivera explores the ineffable dreams of lovers in this new work.
Bright Young People Zeum Theater, Yerba Buena Gardens; 749-2228, www.act-sf.org. $15.50-20.50. Wed/20-Sat/23, 7:30pm, Sat/23, 2pm. A.C.T. Young Conservatory presents "The Words and Music of Noel Coward," directed by Craig Slaight.
Candide, or Optimism NOHspace, 2840 Mariposa; (800) 838-3006, theatreofyugen.org. $20-60. Thurs/21-Sat/23, 8pm. While it's customary in the theatre to update older scripts to more modern times (Hamlet in the trenches! Macbeth in space!), its reversal is less common. But that's exactly what Theatre of Yugen has done with Candide, Voltaire's farcical refutation of the theory of optimism published in 1759, adapting it for the kyogen stage, an artform which predates Voltaire by about a millennium. (Gluckstern)
Dead Man's Cell Phone SF Playhouse, 588 Sutter; www.sfplayhouse.org. $30-40. Tue, 7pm; Wed-Sat, 8pm; Sat, 3pm. Through June 13. Susi Damilano directs this odyssey about morality and redemption by award-winning playwright Sarah Ruhl.
East 14th The Marsh, 1062 Valencia; (800) 838-3006, www.themarsh.org. $20-35. Fri, 8pm; Sat, 8:30pm, Sun, 3pm, through June 14. Oakland native Don Reed's performs this one man play, subtitled "true tales of a reluctant player."
The Floating Lightbulb Traveling Jewish Theatre, 470 Florida; 292-1233, www.atjt.com. $15-45. Thurs/21-Sat/23, 8pm; Sun/24, 2 and 7pm. Traveling Jewish Theater winds up a notable 30th season with this boisterous, thoroughly charming production of Woody Allen's 1981 family drama. (Avila)
Frankie and Johnny in the Clair de Lune Betweens EXIT Theatre, 156 Eddy; (800) 838-3006, www.frankieandjohnny-play.com. $15-20. Thurs/21-Sat/23, 8pm; Sun/24, 2pm. Terrence McNally's well-known two-hander about two middle-aged loners, a short order cook (Ben Ortega) and a waitress (Cheryl Smith), wrestling with conflicting desires and fears after their first night in bed together, shows itself evergreen in director Michael Haven's funny and dramatically sure staging for F&J Productions at the Exit Theatre. At the center are two nuanced and quietly compelling performances, as Ortega and Smith negotiate the mixed emotions and vicissitudes of their characters with impressive ease, balancing the play's low-key realism with the understated poetry flagged by its title—which references Johnny's impulsive request of a local classical music disc jockey (the voice of actor Timothy Beagley) for "the most beautiful music in the world." Smith's Frankie cloaks a deep-rooted vulnerability and yearning with a recalcitrance alternately intimidating and heartbreaking. Ortega as Johnny, meanwhile, percolates with genial, at times almost manic good will, his proud romantic's heart nevertheless tempered by a lifetime of beating against a mundane and wearying life. They're decidedly unglamorous lovers but all the more convincing, and beautiful, for that. (Avila)
Fuku Americanus Intersection for the Arts, 446 Valencia; 626-2787, www.theintersection.org. $15-$25. Through June 21. Call for times. Campo Santo presents the world premiere of this play inspired by Junot Diaz's Pulitzer Prize-winning novel, *The Brief Wondrous Life of Oscar Wao*.
The In Betweens EXIT Stage Left, 156 Eddy; www.darkporchtheatre.com. Thurs-Sat, 8pm, through May 30. With certain distant echoes of 2007's insouciant underworld hilarity Under the Bed, Dark Porch Theatre's latest original play is an intricately wrought, blithely spirited mesh of well-executed dramedy, occult history, music, dance and whimsy. Spoiler alert: Also contains wood nymphs. (Avila)
Kamikaze Heart BRAVA! Theater, 2781 24th St.; 665-2276, citycircus.org. $14-25. Fri, 8pm; Sat, 4 and 8pm; Sun, 4pm. Through May 31. City Circus, the performance arm of AcroSports, San Francisco's physical and circus arts gym, presents this multifaceted family friendly show. (Avila)
Not a Genuine Black Man Off Market Theaters Studio 250 Stage, 965 Mission; (800) 838-3006, www.briancopeland.com. $30. Sat-Sun, 3pm. Through June 14. Off Market Theaters Studio250 presents Brian Copeland's longest running hit show about a little-known chapter in Bay Area history.
Strings Mama Calizo's Voice Factory, 4060 18th St.; (800) 838-3006, www.guerrillarep.org. $10-$15. Thurs-Sat, 8pm, through June 6. A nearly bare stage, draped in white light and shadow, and two lithe actors dressed in black are all that's needed to give rise to a remarkably rich tableau of memory, imagination, critique, and good old sibling rivalry in Guerrilla Rep and playwright Terrence Beswick's sharp and rewarding world premiere. Unfolding the story of a lonely boy burdened by fear and adoration of his musician father—a gifted but tempestuous violinist with little patience for his musically inept and effeminate son—the compellingly stylized, poetical, and movement-based treatment soon encounters resistance from within as its two performers, brothers Jack (Juan Carlos De La Rosa) and George (Michael Rodriguez), begin quibbling over details artistic and factual in writer Jack's supposedly autobiographical story. Admittedly, the meta-theatrical conceit strains somewhat by the second act, but two rigorous and engaging performances, combined with director John Caldon's shrewd use of properties and a trim physical vocabulary, cast a strong spell throughout. In something like a workshop production gone horribly wrong, the play undercuts and dissects its own motives while gradually elaborating the complex relationship between the collaborating artist-brothers, eschewing cliché with humor and genuine dramatic tension. If art is a lie that tells the truth, there are still two sides to every theatrical outing. (Avila)
Three on a Party Theatre Rhinoceros, 2926 16th St.; 861-5079, www.therhino.org. $15-$35. Wed-Sat, 8pm; Sun, 3pm. Through June 7. Word for Word Performing Arts Company brings a trio of stories by Gertrude Stein, Tennessee Williams, and Armistead Maupin to life.
Wildcat Eureka Theatre, 215 Jackson; 255-8207, www.42ndstmoon.org. $24-42. Thurs/21-Fri/22, 8pm; Sat/23, 6pm; Sun/24, 3pm. 42nd Stree Moon presents Maureen McVerry in this rip-roaring treat about the adventures of a wily oil prospector in 1912.

DANCE

Lizz Roman and Dancers Dance Mission Theater, 3316 24th St.; 273-4633, lizzromananddancers.com. Fri-Sun, 8 and 9:30pm, Through May 24. The brave, eloquent choreographer and her fearless company presents "At Play," a site-speicifc work built for Dance Mission Theater.
San Francisco Moving Men Garage, 975 Howard; 885-4006, www.brownpapertickets.com. Fri-Sat, 8pm; Sun, 5pm. Through July 5. Call for prices. As part of the National Queer Arts Festival, the San Francisco Moving Men present "Dancing," a showcase of the Bay Area's best male dancers.
Scott Wells and Dancers CounterPULSE, 1310 Mission; (800) 838-3006, www.sfiaf.org. Fri-Sun, 8pm. Through May 31. $20-$25. The company presents "what men want," with text by Michelle Tea, as part of San Francisco International Arts Festival.

PERFORMANCE

"Ion" Check website for times and locations. May 23. $5 donation. Boxcar Theatre presents Euripides' play as part of its Free Theatre Iniative.
"Rafe Chase and Gerri Lawlor" Stage Werx Theatre, 533 Sutter; 263-0303. Fri-Sat, 8pm. Through May 30. $15. The comedy improv titans solicit suggestions from the audience and create scenes from thin air.
"Renaissance" Z Space, 131 10th St.; 626-0453, www.playwrightscentersf.org. Thurs, 7:30pm. Call for price. The Playwrights' Center of San Francisco presents Richard Ciccarone's piece about two great political minds battling to outwit each other.
"Sixth Annual San Francisco International Arts Festival" Multiple venues; (800) 838-3006, www.sfiaf.org. Wed-Sun, through May 31. $12-$25. Artists from 10 countries perform in this two week program.
"The Unspeakable Act" The Performance Garage, 975 Howard; www.brownpapertickets.com. Mon-Tues. Call for times. $20. 23 Elephants presents a hilariously twisted fairytale about a journey of sexual discovery. SFBG





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Carnaval San Francisco

PREVIEW Carnival in Rio may be long over, but San Francisco's version is just getting started. Hundreds of thousands of people are expected to flood the seven Mission District blocks full of food, music, dance, art, crafts, and activities for Carnaval's two-day celebration, all rallying around this year's theme, "Roots of Revival: Seeds of Change." And Sunday's parade, which starts at 9:30 a.m. at the corner of 24th and Bryant streets, is sure to be as colorful, expressive, and impressive as ever, featuring Brazilian-style "escola" samba contingents; Caribbean artists performing the dance and music of Cuba, Puerto Rico, Jamaica, Trinidad, and the Bahamas; Mexican Aztec performers; African dancers and drummers; Polynesian dancers; Japanese taiko drummers; Chinese lion dancers; giant puppets, and so much more. But don't get so distracted by acts like Hot Pink Feathers of Sistas-wit-style that you forget to stop by Zona Verde, the eco-green mini village within the carnival boundaries. And bring plenty of cash! This event, in its 31st year, benefits Mission Neighborhood Centers. **(Molly Freedenberg)**

SF CARNAVAL May 23–24, 10 a.m.– 6 p.m., free. Harrison, between 16th and 22nd streets. (415) 651-1811. www.carnavalsf.com

Events listings are compiled by Paula Connelly. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 20

"Autopsy of Heaven: Galileo, Telescopes, and the Beginning of Modern Science Randall Museum Theater, 199 Museum Way, SF; (415) 554-9600. 7:30pm, free. John Dillon will look at the way science has challenged the church in this Amateur Astronomers' Lecture series event.
"Cocktails and Laughter" Rendezvous Party for the LGBT Community Museum of Performance and Design, Veterans Building, 4th floor, 401 Van Ness, SF; (415) 255-4800. 6pm, $20. 1920's themed party with hors d' oeuvres, live music, and Grey Goose.
Italy's Billion Year Geologic History Italian Cultural Institute, suite 200, 425 Washington, SF; (415) 788-7142. 6:30pm, free. Writer and geologist Walter Alvarez discusses findings form his recent book, "The Mountains of Saint Francis."
"Muscleboys, Twinks and Bears, Oh My" The LGBT Center, 4th floor, 1800 Market, SF; (415) 820-9606. 7pm, free. Forum on gay men's body issues with a panel of activists and professionals.

THURSDAY 21

Brinkley Girls Cartoon Art Museum, 655 Mission, SF; (415) CAR-TOON. 7pm, free. Showcase of illustrated newspaper tearsheets, magazine illustrations, and original artworks from one of the most popular cartoonists of the early 20th century, Nell Brinkley.

FRIDAY 22

Urban Rez Native Youth Benefit Women's building, 3543 18th St., SF; (415) 431-1180. 7pm, $5-20 donation. Art, cultural performances, marketplace, and food to benefit the Seventh Native American Generation's upcoming trip to the Indigenous Delegation to Palestine.

SATURDAY 23

Local 365 Art & Music Party Space Gallery, 1141 Polk, SF; (415) 377-3325. $5. Join local musicians, artists, and performers for an inspirational night to help make our local creative culture more visible and accessible.
Yerba Buena Gardens Festival Yerba Buena Gardens, Esplanade, 4th St. at Mission, SF; (415) 543-1718. 1pm, free. Come hear a free concert with Kat Parra singing the vibrant music of Sephardic Jews.

SUNDAY 24

Carnaval Grand Parade and Festival Parade begins at Bryant and 24th St, proceeds down Mission to 17th. Festival on Harrison between 16th and 22nd St, SF; (415) 651-1811. Parade 9:30am, Festival 10am-6pm; free. A vibrant multi-cultural festival with live entertainment, arts, and food. This year's theme is "Roots of Revival: Seeds of Change."
Food Not Bombs Concert McLaren Park, Jerry Garcia Amphitheater, SF; http://soupstock.org. Noon, free. Local bands and entertainment to help create dialog about food justice, poverty, and current crises.

MONDAY 25

Memorial Day Community Art Project Justin Herman Plaza, SF; (415) 252-4788. 1:30pm, free. Honor our nation's service men and women with a day of art with Swords to Plowshares.
Memorial Day Benefit Concert for Christopher Rodriguez Davies Symphony Hall, 201 Van Ness, SF; (415) 864-6000. 7pm, $75-500. Featuring Sting, Bob Weir, the Supreme's Mary Wilson, Marilyn McCoo, and more. SFBG

Afro-lunacy in bloom

Fragments from the files of Dr. Snakeskin

By Darius James
a&eletters@sfbg.com



"More Frightening than a Clown at Midnight" — Lon Chaney Sr.

The wretched inherited the earth. And the Man spurt a glorious rain. His underwear was left sticky with seed.

Witches taught naming was power. To name was to know and exert influence over the world of things. The ability to name determined the fuction of a thing. To name was to tame. But we learned otherwise. Real power lay in un-naming.

We refused names, numbers, and codes. We refused stamps, marks. We acted anonymously and moved beyond the Man's mechanisms of global economic and social control. If the Man could not name us, he could not know or tame us. Once he declared us one thing, we become another. We were an invisible and ever changing alphabet. The Man found our meaning more difficult to grasp than a bead of mercury.

He lamented. The cornerstone of the corporate nation-state, the family, had crumbled.

"Errant fathers! Sluttish mothers! Bastard births! Negro music! What is the world to do?" he mourned. "Return to the power of prayer!" So when the robots rolled into the cities, chirping "Automaton Christian Solidiers," we became the robots. The Man did not and could not know. We was them.

Even at the end, in the euphoria of his avarious wet dreams, he thought the tumors raging within were of his own making. But how could he know?

We shifted gender, race, and class. And hopped from one species to the next. We were flora and fauna. We were never what we seemed to be. We were never what he expected. We were random, illogical, varied. He could not predict us.

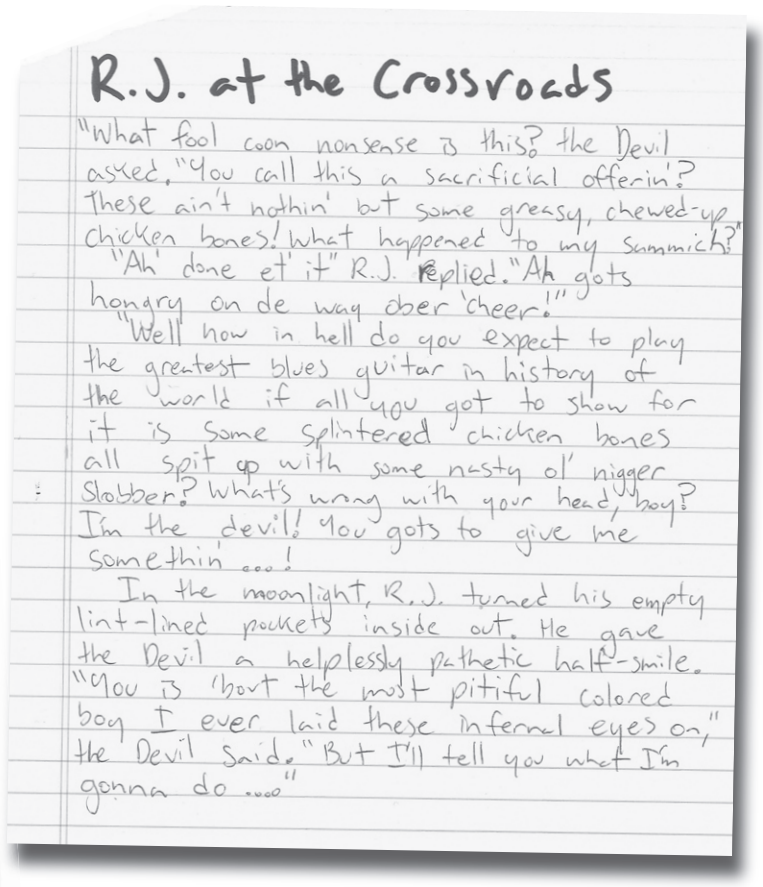
Then he turned on himself. "To restore order," he said, "we must restore the family. We must attempt to rebuild our moral foundation with the assistance of God."

In his megalomania, the Man resurrected the biblical Abraham from the dust. The ancient patriarch stood before the people and lifted his simple robes. He turned and bent over and exposed the halves of his pimpled ass. His asshole puckered and spoke in gaseous bleats. Throngs of people shuddered in awe. The Savior had come at long last in the mask of Abraham's encrusted asshole.

"The father is the spirtual leader of the household," it said, "the model of God's love. And he must wash his wife in the waters of that love. He must also instruct his children on matters God's word with diligence. It is his moral obligation, a duty bestowed on him by heaven. It is the responsiblity of men to teach and reaffirm God's word."

A rancid pungency wafted through the crowd in fog-like densities. The people swooned and were overtaken by uncontrollable nausea and diarrhea. Soon, the streets were flooded with the waters of God's love. And the waters clogged the circuitry of the robots under the Man's control.

It was then the Man expired, jacking off in pools of his own shit.


R.J. at the Crossroads

"What fool coon nonsense is this? the Devil asked. "You call this a sacrificial offerin'? These ain't nothin' but some greasy, chewed-up chicken bones! What happened to my Summich?"

"Ah' done et' it" R.J. replied. "Ah gots hongry on de way ober 'cheer."

"Well how in hell do you expect to play the greatest blues guitar in history of the world if all you got to show for it is some splintered chicken bones all spit up with some nasty ol' nigger Slobber? What's wrong with your head, boy? I'm the devil! You gots to give me somethin' ...!

In the moonlight, R.J. turned his empty lint-lined pockets inside out. He gave the Devil a helplessly pathetic half-smile. "You is 'bout the most pitiful colored boy I ever laid these infernal eyes on," the Devil said. "But I'll tell you what I'm gonna do ..."

Love Spell

***You can't eat with everybody. You got to have the right vibrations.* — Vera Grosvenor, dancer-vocalist, Sun Ra Arkestra**

Menstrual blood, in both the Hoodoo folk traditions of the American South and the Straga traditions of southern Italy, is used to bind one's affection to another. In Sicily, for example, a few drops of blood pricked from a woman's finger is stirred into a man's coffee. In the southern states, a man might get Hoodoo'd with a few drops of menstrual blood mixed into his red beans and rice. This spell is also quite effective when worked in the reverse by men substituting menstrual blood for the obvious. The following is an excellent recipe a lady might serve a gentleman caller for lunch.

Tomato with Basil Dressing

diced tomatoes
1 bunch basil
4 Tbs. balsamic vinegar
5 Tbs. olive oil
2 cloves garlic
3 tsp. of menstrual blood
Salt and pepper

Let stand for 30 minutes. Serve with Toscanini bread, Parma ham, salami, and a carafe of red wine. *Bon appetit!*

CRAB CORNER, MI, MAY 19

A report released late last night from the Crab Corner sheriff's department confirmed recent rumors concerning retired physical education instructor, D.T. Ward, 68, who alleged over the weekend that a spectral, feral-eyed black man passed through the walls of his newly-paneled basement Saturday morning, and greeted him with a strange but cheery salutation.

"At first, I thought he was askin' for a plate of 'green eggs 'n' ham,'" D.T. told a disbelieving deputy. "Like in them Dr. Seuss books. But now that I think on it, what he said sounded somethin' more like what them magician fellas say 'fore they pull a rabbit outta their hats — Wham! Bam! Alley Ka Zam! — only this nigra fella was more dicty an' foreign soundin', like he was addressin' royalty or somethin', lookin' at me with them flint-fire eyes. Gave me the Willies!"

According to Ward, whom long-time neighbors suspect is rapidly degenerating into senility, the red-haired apparition floated into the upstairs kitchen, where he took a box of Cap'n Crunch from a kitchen cupboard and prepared a large bowl of the sugar-coated cereal, using close to a full quart of milk. The sepia-tinted spectre then returned to the basement, sat on the sofa, nestling the bowl on his lap, and watched cartoons on the family's new big-screen television with the Wards' three visiting grandchildren — Ralph, Edwina, and Skip. The children chirped that he enjoyed early-vintage *Popeye* cartoons best.

"Right neighborly fella," D.T. said. "Real nice to the kids. Didn't drink, smoke, or cuss. Helped around the yard. Wore a bowtie".

Darius James is the author of the novel *Negrophobia* and the film survey *That's Blaxploitation!: Roots of the Baadasssss 'Tude* (Rated X by an All-Whyte Jury).

Surreal orality

Bob Kaufman's *California Duende Blues*

By Nicole Henares
a&eletters@sfbg.com

AFRO-SURREAL Sadly, the mythology of poet Bob Kaufman almost rivals all we have left of his poetry. However, to place Kaufman within a mere "cult of personality" (along the lines of some of his contemporaries) undermines the innovation of his process and what it brings to the tapestry of American poetics and the complicated and surreal orality of his poems.

Called "the American Rimbaud" by the French, Kaufman lived as a poetic assassin. A frequently arrested union organizer, like Stagger Lee wielding a .44 of devil's poetry, Kaufman assaulted the willing and unwilling (even white police officers) with verse. If you were cool, you knew his assault was meant as a cipher, a juxtaposition of rhythm, image, and sound meant to invite the listener into a dialectical examination of identity, even the identity obtained from syntax: "I went to a masquerade/ Disguised as myself/ Not one of my friends recognized."

Kaufman's poetics were Kerouac's spontaneous prose without the notebook, taken literally. Think an un-choreographed version of "Amethyst Rocks," the prison yard scene in *Slam* (1998) where Saul Williams stops a would-be beatdown with poetry. Except for Kaufman the beatdown was always real, inevitable, and though sometimes provoked, never for the camera.

Kaufman was the spirit of true North Beach bohemia: the street poet who stood "on yardbird corners of embryonic hopes drowned in a heroin tear," panhandling "with moist prophet eyes" free styles of surrealism, the blues and duende, meant to disturb, disrupt, and ultimately liberate.

Kaufman's "crackling blueness" is distinctly Californian. In poems like "Carl Chaessman Interviews the PTA," Kaufman filters the "west of the west" through absurdist reflections that juxtapose outlaw

CONTINUES ON PAGE 44 ››

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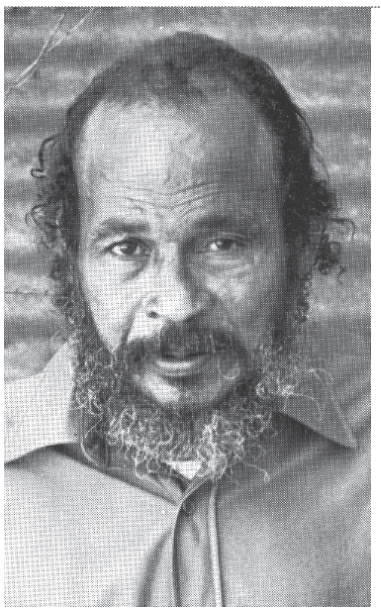
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Bob Kaufman: Like Stagger Lee wielding a .44 of devil's poetry.

Kaufman CONT»

figures such as Chessman (a 1960s serial killer on San Quentin's Death Row) with figures from California's mythology, all to the rhythms of a radio announcer calling a ballgame: *Carl Chessman is in sickly California writing death threats to the Wizard of Oz, his trial is being held in the stomach of Junipero Serra, at last the game starts, Chessman steals all the bases & returns to his tomb to receive the last sacraments from Shirley Temple.*

Ultimately, according to poet and scholar Nathaniel Mackey, what Kaufman creates is a cross-cultural poetics difficult to categorize. Though he lived in North Beach and is credited with coining the phrase "beatnik" — and infused his poetry with jazz and Eastern religious influence — Kaufman transcends the singular categorization of "Beat poet." By aligning himself with the pain of "all losers, brown, red, black, and white; the colors from the Master Palette," Kaufman creates a new American poetics — a hybrid poetics of projective California duende blues, an examination of the exhaustion that comes from the persistence of breath. SFBG

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PIXEL VISION:
Bob Kaufman's poem "Heavy Water Blues"

BORN TO BE WILDLY VISIONARY: OF BLACK TOMORROWS, YESTERDAY, TODAY, AND ANTIQUITY

AFRO-SURREAL Living in black America means you're already living "science fiction" — already born to be wildly visionary and future-bent in form, function, context, and appearance. No choice, really. History cast your ancestors in the real-world version of the genre's defining, overarching anxiety-ridden trope — the Earthly-and-Earthy-Beings-Overcoming-Enslavement-and-Genocide-by-Evil-Aliens story.

Black America is clearly the result of Africans surviving an evil alien abduction to an evil alien slave planet where our ancestors, nearly transformed into automatons, came to develop sonically-induced counteracting powers of telekinesis, time travel, teleportation, telepathy, and "trickster-knowlogy" to combat invading alien armies who had us beat when it came to more bluntly ballistic technology. To those African spirit combatants we owe the advent of such dark avatars of symbolic, sonic, and psychic African weaponry as Scott Joplin, Duke Ellington, Billie Holiday, John Coltrane, Sun Ra, Romare Bearden, Aretha Franklin, James Brown, Nina Simone, Jimi Hendrix, De La Soul, Ramm El Zee, Jean Michel Basquiat, and the Art Ensemble of Chicago, whose battle cry "Great Black Music Ancient and to the Future" is as succinct a manifesto for the black SF movement as has ever been written.

But now let's get really real up in this piece: the terms black science fiction, Afro-Futurism, Afro-Punk, post-blackness, Black Surrealism, Black Dada Nihilismus, etc., are all born of attempts to accommodate and simulate the strange reality of being black (and "black being and nothingness") in the not-so New World in ways not seen on BET. Yet all these terms are actually redundant — black in America by itself already signifying the ultimate in *Weird Tales*. They're also just a tad elitist and academic — at times intended to suggest that some blacks, usually college miseducated, are more modern, avant-garde, and outside the black box than others.

The world that most black working-class people live in here in these United States is already as freaking strange twisted and bizarre as any space opera. The self-taught artists that have come from African American working class communities — Ra, Thornton Dial, Bessie Smith, Thelonious Monk, Simone, Hendrix, David Hammons, George Clinton, Wu-Tang Clan to name a few — are all more "out of this world" than their merely grad school-sanctioned brethren and sistren. No surprise. After all, who needs to dream bigger than folk trying to escape from America's urban behavioral modification concentration camps? Furthermore, anybody who thinks the extraterrestrial African imagination needs anything but a daily reality check to get fired up needs to come spend a day in Harlem.



The Polo Grounds put the bleak *real* within any notion of Afro-Surreal.

From my bedroom window nested high up on uptown's Sugar Hill — blocks from the old cribs of Ellington, Robeson, Hughes, and Basie — I can see a shimmering forest of spring green trees being stalked and hovered over by a four-building complex of high-rise public housing projects known as the Polo Grounds towers. Each is 30 stories; the combined 1,616 units hold an estimated 4,200 residents of primarily African descent on a 15-acre property that defines Harlem's eastern edge. At night these towers are illuminated by an artificial, man-made double moon: one brand new, one still to be demolished — the side-by-side circular monstrosities known to us natives as Yankee Stadiums I and II.

If that's not odd enough, check this out: If you call up Harlem's 155th Street corridor on Google maps, you will not find any evidence of these gargantuan buildings when you zoom in. What you will see instead is a huge empty white space marked "Polo Grounds." The online information readily available about the Polo Grounds says nothing about those four Tolkienesque towers, or the folk who live there. Instead, it blathers on about the forgotten baseball stadiums, long demolished, that once stood there for the New York Giants, the Yankees, and the Mets. Think about it — 4,200 folk of color vertically stacked in their own Babel but erased from human consideration on the virtual map of the world and replaced by fanboy baseball lore. If that's not black science fiction, I don't know what qualifies. **(Greg Tate)**

food + drink

Two isn't as big or sumptuous as its lustrous predecessor, Hawthorne Lane, but the value-priced food is just as good and the mood remains festive.

GUARDIAN PHOTOS BY RORY MCNAMARA





Chapter Two

By Paul Reidinger
paulr@sfbg.com

When Hawthorne Lane became Two late in 2007, I quietly mourned. The original restaurant had been, from its opening in 1995, one of my very favorite places in the city — none better — and when you are sitting on top of the world, where is there to go but down? The idea of attracting a younger clientele made a certain steely-eyed business sense; nearby Bizou had become Coco500 largely for this reason, so there was precedent. But young people also tend to be noisier than their elders, and Hawthorne Lane had been that rare thing: a nicely muted setting that managed to be lively at the same time. And beautifully upholsterd.

In hindsight, owner David Gingrass's complex decision to simplify and shrink his glorious establishment was as prescient as that of a broker who got out of stocks and into cash as the febrile Bush "boom" entered its terminal phase. The restaurant's second dining room is still there, darkened like a sound stage awaiting some new production, and maybe better days will bring that new production. For the moment it's a quiet shrine to memory. All the action, meanwhile, is in the front room, which is still dominated by the gigantic, copper-topped bar. The crowd does appear to be younger — not too, though! — while the décor now includes a gorgeous communal table whose glossy wood top appears to have been salvaged from an old whaling ship.

And, glory be, the food is as sublime as ever. Gingrass himself recently returned to the kitchen after a long hiatus, and he means to emphasize his longstanding interest in charcuterie and bread. (Those with elephant memories might recall that he personally sold housemade sausages from a booth at the Ferry Plaza farmers market in the mid-1990s when the market set up every Saturday morning in the middle of the as-yet unrestored Embarcadero.)

But Two also emphasizes value. Nowhere is this more evident than in the "5 for $5" menu, which is presented as kind of five-course tasting menu but doesn't require you to order the whole thing. You can pick and choose. The menu changes every Tuesday and might include a soup, salad, small pizza, meat course, and dessert. I did find a salad of crimini mushroom carpaccio to be underpowered, despite the bolstering presence of shaved celery hearts, grana padano cheese (a close relation of Parmigiano Reggiano), and a lemon-white truffle vinaigrette. Perhaps the disappointment flowed from the mushrooms, which are basically glorified button mushrooms; or perhaps the salad was overwhelmed by one of shaved brussels sprouts ($9), heavily showered with pecorino cheese (sharper than the grana padano), dotted with marcona almonds, and dressed with a garlic-chili vinaigrette. The salad looked like a sculpture made from lawn clippings and was fabulously tangy.

Other than that mismatch, the $5 items held up sturdily. Roasted tomato soup, topped with a dab of Parmesan cream, was silken and hearty. A four-slice pizzetta topped with a shmear-like combination of of smoked salmon, dill crème fraîche, and chives delivered a strong, smoky bite. And roasted Peking duck arrived in chunks aboard radicchio cups, buffered by totsoi and finished with a glistening sour-sweet Seville orange chutney that beautifully matched the richness of the meat. It was also a near-reincarnation of what had been one of Hawthorne Lane's signature dishes.

Roasted marrow bones ($9) probably don't count as charcuterie, but, like sausage, they do suggest an imaginative frugality, a bent for extracting wonder from unassuming sources. Bones often end up in stock pots, but here a pair was marinated in garlic and thyme, roasted, then served in a shallow platter with a caramelized onion broth (basically French onion soup without its cheese beret) and a baby loaf of crusty country bread. The marrow itself, dug from the bones with demitasse spoons, turned out to be flavorfully gelatinous, like beef jam suitable for spreading. If all cooking were like this — simple in origin and execution, spectacular in result — it would be a happier world.

Lamb is always a little fancy, but what would spring be without at least a taste? Two's kitchen grilled a boneless loin and fanned the slices over toasted fregola pasta (pebbly, like Israeli couscous) tossed with braised spring onions, almonds, unidentified greens, and *jus*. The crunch of the pasta gave particular satisfaction, as did the rosiness of the meat.

The humble cupcake need not be humble. It can be filled with chocolate cream, like a truffle, or topped with peanut-butter frosting, for a real American experience. Five bucks gets you ... two! SFBG

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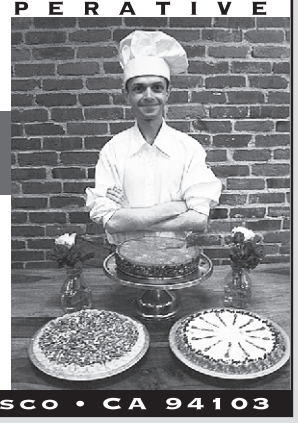
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Fear itself

By L.E. Leone
le.chicken.farmer@gmail.com

CHEAP EATS It was the stuff that nightmares are made of, two little kids, shrill and shrieking with maniacal laughter, chasing me around a cluttered house with huge, dripping spoonfuls of mayonnaise.

My bad. I'd made the mistake of showing them my Achilles heel. Still it's remarkable how innately merciless kids, sharks, and hyenas can be. I begged. I pleaded. I tried to reverse my position: I LOVED mayonnaise, I'd in fact been overjoyed, appetized, and positively heartwarmed to find them dipping tablespoons into the jar and filling their faces.

Nothing worked. They were foaming at the mouth, lipslick and shiny, sticking out their whited tongues, baring their dripping teeth, spitting and tearing at me with greasy fingers, little glistening dollops flying every which way from their spoons and hair. If I didn't already have PTSD now, after years of my mother's cooking ... forget it!

I'll be surprised if I can open a refrigerator ever again, even in the safety of my own home, my own refrigerator ... let alone order a hamburger in a restaurant. Let alone a turkey or ham sandwich.

And the sad thing is: I was just about to get over it, I think. After a lifetime of all-out avoidance, I had knowingly and ungaggingly ingested things with mayonnaise in them on three separate occasions in 2009. A dip, a dressing, and (I shouldn't say this because it was a secret ingredient) a birthday cake.

Enjoyment would be a strong word for what I felt on each of these occasions, but after tolerance comes appreciation, right? And after that, enjoyment can't be far behind.

My new favorite expression has to do with jumping over your own shadow. Which, of course, can't literally be done, but once you make the decision to live poetically, as opposed to, say, politically, polemically, pedagogically, or potlucklessly, well ...

Give you an example: I have three things, a passport, an airplane ticket, and a really very thick fear of flying — which, although it is not as deeply-rooted or legendary as my mayophobia, nevertheless requires more anti-anxiety medication.

Or did, but that might be about to change. Things do.

After the kids chased and caught and slimed me, I couldn't get the gag reflex to go away. No amount of bathing helped. No amount of laundry detergent could induce me to ever again wear the clothes I was wearing. Dips, dressings, and birthday cakes I regard with tight lips and at least one eyebrow raised.

Yet I look forward to being with the little doodooheads. I admit I especially look forward to their bedtime, where my storytelling has taken on an uncharacteristically moral tone. Essentially, any chicken or other animal who exploits any other chicken or other animal's weakness winds up being eaten by snails.

Hey, not my favorite kind of ending, either; just another hazard of the profession, like being sick most of the time and needing vacations. Why I am going to Germany for said vacation is a long, untellably excellent and delightfully moralless story, more my speed, entailing swirls of dragons, dragonflies, butter, the color blue, my friend Kiz, punk rock, and the Loma Prieta earthquake ...

Anyway, I've got one month left to live, for sure, and then a layover in Philadelphia, so I thought I'd practice on a cheesesteak. Enter Phat Philly, stage left. Make that stage 24th Street near Valencia, in the Mission. This is my new favorite-smelling restaurant, for sure. I would like to be laid to rest in there, unboxed, maybe taxidermed onto the wall, or just propped up in an out-of-the-way corner, even for a week, in case our sense of smell survives us some.

Classic pepper steak with provolone ... I'm telling you, and the rolls are imported from Philly, which you wouldn't *think* would be a good thing, normally. But: they work! They're great.

And Sockywonk let me taste her onion rings, and did not pour ranch dressing in my ear. Adults are *so* cool! **SFBG**

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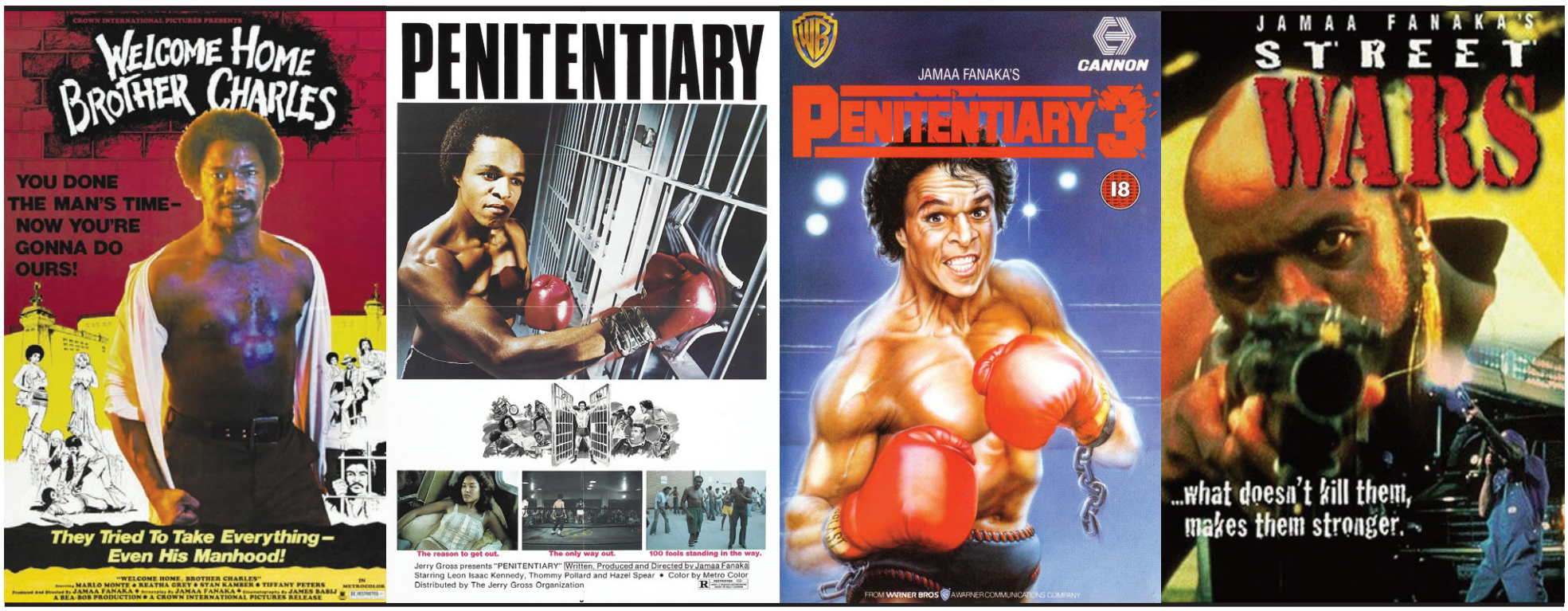
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film

Posters and cover art illustrate the conflicted, often violent, periodically incarcerated men who dominate Jamaa Fanaka's filmography.



The cult of Fanaka

A filmmaker reflects on his groundbreaking career

By Cheryl Eddy
cheryl@sfbg.com

AFRO-SURREAL Visitors to filmmaker Jamaa Fanaka's MySpace page are greeted with a clip of Snoop Dogg clutching a pile of Fanaka DVDs — 1975's *Welcome Home Brother Charles*, a.k.a. *Soul Vengeance;* 1976's *Emma Mae*, a.k.a. *Black Sister's Revenge*; 1979's *Penitentiary*; and 1982's *Penitentiary II*. He quotes some choice lines and enthusiastically sings the director's praises: "These movies right here — this is black history."

When I mention Snoop Dogg to Fanaka, he's delighted. "All the rappers love me," he says over the phone from Los Angeles. "Also actors, like Eddie Murphy. The first time I ran into him, he was with his brother, and they recited [a scene from *Penitentiary*] verbatim. That happens all the time."

The Fanaka library (which also includes 1987's *Penitentiary III* and 1992's *Street Wars*) has also earned a following among cult-movie fans. "I love that they're cult films, because of what a 'cult film' means: the film lives because the people want it to live," he explains. He's not a fan of the term "blaxploitation" — though it's commonly applied to his films — due to its connotations.

"There were companies that were very profitable, and all they made were 'exploitation' films, which meant that they made low-budget films on subjects that Hollywood didn't want to take on," he says. "It only became a negative term once they put that prefix 'blax' on it. No black filmmaker ever liked that term, though it was coined by a black publicist. 'Blaxploitation' has evolved into a genre, like a horror film, or an action film. But black filmmakers still resent the term because of its origins."

Born in Mississippi, raised in L.A., Fanaka says was distracted from committing a crime by a pair of UCLA recruiters who made him believe he could realize his childhood dream of becoming a filmmaker. ("They asked me, did I want to go to UCLA? I said, 'Yeah. I'd like to go to the moon, too, but my chances of getting there are pretty minuscule.'") He was eventually accepted into the school's prestigious film program, where he also earned a master's degree; his peers included Charles Burnett, who directed 1977's *Killer of Sheep.*

"It was an exciting time to be a black filmmaker," Fanaka says. "People like Charles Burnett were part of my film crew, I was part of his film crew. We helped each other, advised each other. Those were the halcyon days of filmmaking at UCLA."

Even more notably, "I'm the only person in the history of filmmaking to write, produce, direct, and get theatrical distribution for three feature films I made as part of my curriculum at the UCLA film school," Fanaka says. He shot his first feature, *Welcome Home Brother Charles*, on the weekends when he didn't have class.

"I felt like, if I had access to all of this equipment, and the wherewithal to make a 10-minute film, why not make a whole feature?" he recalls. "I wanted to reach the widest audience possible, and no matter how good a short film is, the audience is going to be limited. Then I went on to graduate school and I made *Emma Mae* and *Penitentiary*."

This kind of determination also extended to Fanaka's fundraising efforts. His parents invested their life savings into his work (good call — *Penitentiary,* Fanaka says, was the most successful indie film of 1980), but he wondered why he was rejected for a grant by the American Film Institute. He did some research and learned that only one African American had ever been a part of the grant-awarding committee. "I wanted to give minorities a shot," he says, so he wrote a letter to then-Sen. Alan Cranston suggesting that the committee should be more diverse. The next grant cycle, he got the money to help make *Emma Mae*; the following cycle, he served on the committee. "That goes to show you how the squeaking wheel gets the oil," he remembers, proudly.

In less-tenacious hands, there'd certainly be no *Welcome Home Brother Charles*. "White slave owners used to tell white women horror stories about the size of the black males' sexual equipment," Fanaka explains. "But rather than frightening the white females, it intrigued them. I wanted to make a film that took that myth and exaggerated it to show how ridiculous it was, and I chose to do it in a very surreal, powerful scene."

(Note to readers who haven't seen the film: uh, think 1997's *Anaconda*. The entire *Penitentiary* series is also a gold mine of surreal moments, particularly part three, which features a prison-dwelling, crack-smoking, snarling killer dwarf. Fanaka sums up that film in one word: "feral.")

Now in his late 60s, Fanaka has been slowed in his efforts to make *Penitentiary IV* by complications from diabetes. He's also been working for the last decade on a music documentary, *Hip Hop Hope*. It's an apt title for a film by Fanaka, who calls himself "a very optimistic person." He's enjoyed the resurgence of interest in his work, with screenings at places like San Francisco's Dead Channels Film Festival and Austin's Alamo Drafthouse, and frequent airings of the *Penitentiary* films on cable.

"My most artistic film, in my estimation, was *Welcome Home Brother Charles*, because I had no axes to grind but to try and use the medium of cinema to attack that myth, and attack it in a way that was quote-unquote artistic. Of course, very few people took that from it because that one scene kind of colors the whole film," he chuckles. "But I think as time goes by, people are gonna realize the value of these films I've made and begin to understand them." **SFBG**

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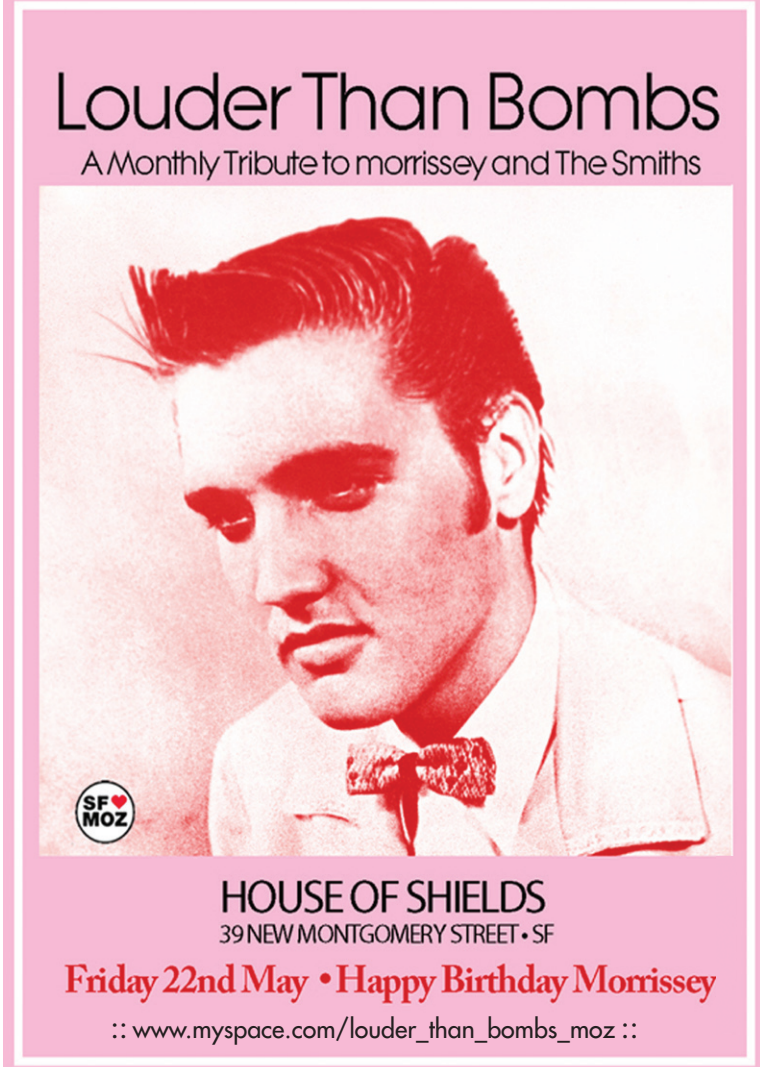
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A CINEMATIC AFRO-SURREAL TOP 10

1. *Putney Swope* (Robert Downey Sr., 1969) The elder Downey's brilliant, completely irreverent send-up of race, politics and the advertising industry. Smoke a big fat joint and watch this one. You will laugh your ass off. Take special note of the "commercials" for the products by Truth and Soul, Inc.

2. *Bamboozled* (Spike Lee, 2002) Spike Lee's dark, squirm-in-your-seat masterpiece brings minstrelsy into the 21st century. Damon Wayans tries to get himself fired from a racist TV station by producing an extremely offensive prime time minstrel show. The show turns out to be a smash hit.

3. *The Watermelon Man* (Melvin Van Peebles, 1970) One of the great Afro-Surrealists casts Godfrey Cambridge as a white racist insurance salesman who wakes up as a black man after watching race riots on the late night news. Very, very OUT, especially the scene where Cambridge sits in a tub full of milk trying to reverse the color change.

4. *Sweet Sweetback's Baadasssss Song* (Melvin Van Peebles, 1971) Peebles casts himself as Sweetback, a black stud sex worker who kills a racist cop and has to go on the lam. More allegory than literal narrative, it reminds me of Jodorowsky's *El Topo* (1970).

5. *Black Like Me* (Carl Lerner, 1964) Curious writer James Whitmore wants to experience being black so he takes a pill to darken his skin, tests his new identity on his favorite shoe shine man and heads down south. Bad idea. He runs into trouble instantly (near-lynching, bad vibes from every white person) and basically goes insane.

6. *Which Way Is Up?* (Michael Schultz, 1977) Richard Pryor plays three characters — a jackleg preacher, a dirty old man, and an orange picker who accidentally becomes union hero — in this very funny remake of *The Seduction of Mimi* (1972).

7. *Richard Pryor: Live and Smokin'* (Michael Blum, 1971) Pryor's first standup film. He's coming off a coke binge, the film crew is pissing him off, and no one is laughing, but that doesn't stop him. The highlight is the demented "a wino and a junkie" routine.

8. *Space is the Place* (John Coney, 1974) Sun Ra, black alien jazz musician for Saturn, lands his spaceship in early-1970s Oakland. His mission is to rescue black people, but strangely, no one wants to be saved. He battles the CIA, apathetic black youth (who think he's a hippie from Telegraph Avenue) and a character called the Overseer while finding the time to put on a concert at Laney College. Anything by Sun Ra is Afro-Surrealism at its most potent.

9. *Ghost Dog* (Jim Jarmusch, 1999) Jim Jarmusch's mystical meditation on the samurai, Brooklyn style. My man Isaach De Bankolé almost steals the movie.

10. *Sankofa* (Haile Gerima, 1993) Gerima's off-the-charts take on slavery is disturbing, downright depressing, and utterly psychedelic. A black supermodel on a shoot on Goree Island, the infamous slave trader's fort, steps into a basement and is transported back to a West Indies plantation. Afro-Surrealism at its best. **(David Boyce)**



AIN'T I A WEREWOLF?: BLACK DIASPORA CONSCIOUSNESS IN THE *UNDERWORLD* TRILOGY

AFRO-SURREAL Stylistic rigor and as full an embrace of progressive technologies as budgets allow have made *Underworld Trilogy* (Sony Pictures DVD, $93.95) a pleasurable extension of epics from fang-face past. Yet perhaps the most significant aspect of Len Wiseman's cycle about immortals warring for supremacy is an updated recognition of the post-1960s liberation strides of blacks and women in our society. It is reflected in the power and intellect of the first film's heroine Selene (Kate Beckinsale) and her fellow vampiric rebels (like Robbie Gee's tech-wizard Kahn) and lycan foes ("Razahir/Raze," played by *Underworld* concept engineer Kevin Grievoux). The last and best installment, *Underworld: Rise of the Lycans*, is a virtual remix of my generation's seminal televisual event, *Roots*. If that ain't Afro-Surreal, then what is?

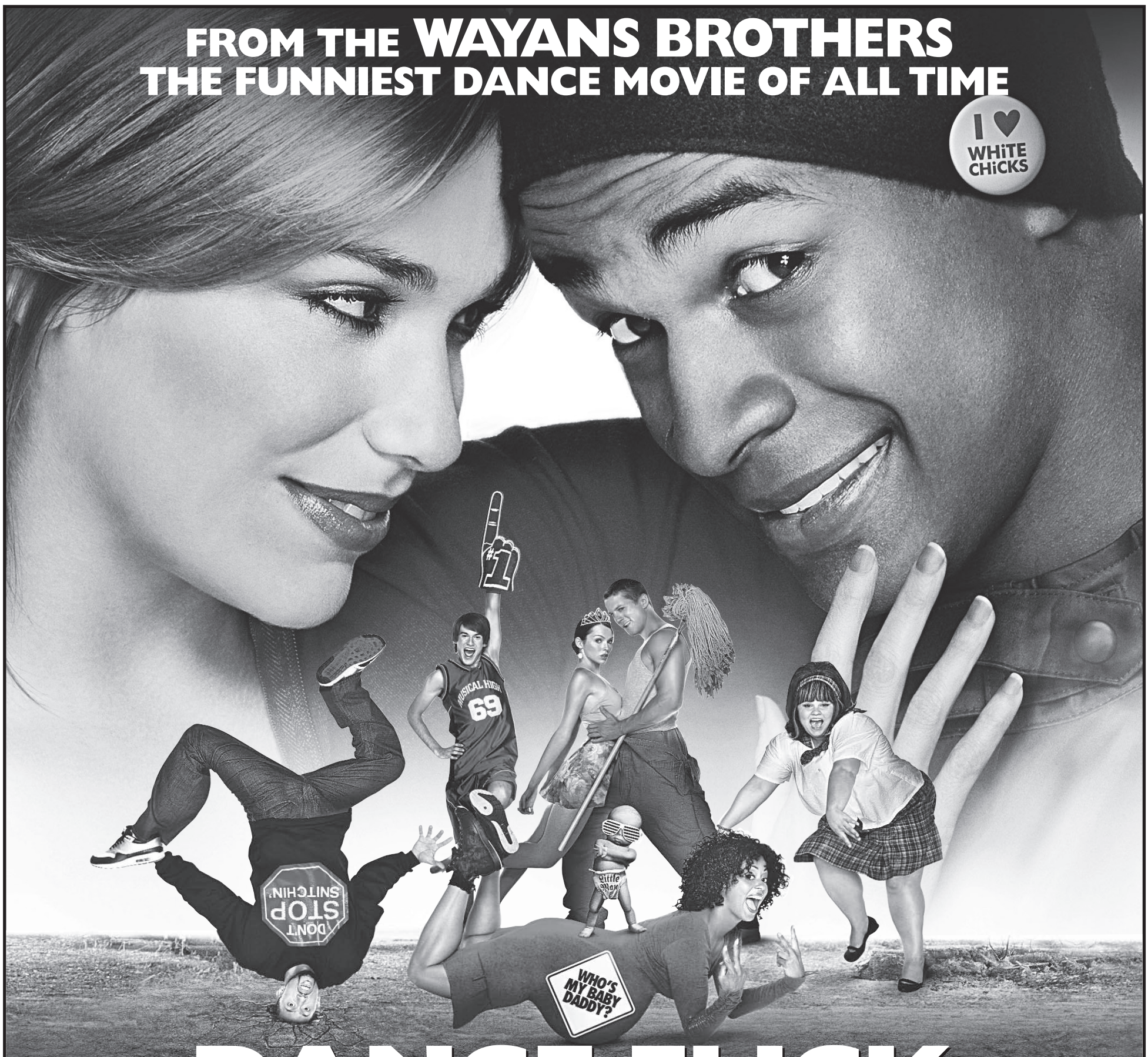
It was 30 years ago — not long after the historic airing of the adaptation of Alex Haley's *Roots* fundamentally changed public perceptions of America's "peculiar institution" — that I moved to the Sahel and immediately became obsessed with Dogon lore about the Sirius star system and a family of deities including the trickster Pale Fox. Blood debates about antiquity and provenance continue to rage between disdainful classicists, denizens of the moribund field of Egyptology, and independent scholars of varying stripes devoted to Martin Bernal's *Black Athena* (1987). My view supports linkages between the overlapping subcultures of the Dogon, Amazigh, "Egyptians," Zulu, and others, resulting in a kozmic fusion wherein the primordial werewolf (some would prefer jackal or werehyena) is a key deity from the dawn of civilization in the Motherland.

Underworld: Rise of the Lycans finds the great Irish actor Michael Sheen's "lycan" leader character Lucian subbing for Kunta Kinte. In the stark, nightmarish Eastern European fiefdom of vampire lord Viktor (Bill Nighy), the decadent, pale vampires are pampered aristocrats guarded and served by their dark, subhuman lycan slaves (hybrids of humans and wolves). Lucian changes from pet house nigger fettered by shackles of the flesh and mind — condescendingly deemed "a credit to his race" by Viktor — into an enlightened, empowered rebel leader who brings deliverance to lycan-kind by forging an alliance with despised animal spawn of William Corvinus in the wooded wilds.

Yet all is not Molotovs and roses — there are sadistic spectacles of whipping at the hands of cruel overseer Kosta, Nubian ally Razahir is forced to submit to lycanthropy, and Lucian suffers the ultimate price for miscegenation with Viktor's daughter Sonja (the underrated Rhona Mitra). *Rise of the Lycans* may not be *Blacula*, but it is often a winking mash-up of *Roots* and the even more hardcore, honest *Mandingo* (1975). In a time when America has just elected its first (official) black president but open dialogues on slavery — and reparations for same — remain muted at best, it's heartening to witness product straight out of Hollyweird somehow serving as an optic Trojan horse for the oft-forgotten and misrepresented radicalism of antebellum culture heroes like Nat Turner, Cinque, and the O.G. Black Moses herself, Harriet Tubman.

Rise of the Lycans has been roundly panned by fanboys and critics alike, which is hardly shocking considering America's unwillingness to face the major episodes of its bloody past — the enslavement of Africans via the Triangular Trade, and the genocide of the First Nations. Yet to these eyes and ears, the film's a first sign in the Age of Obama that a willingness to finally address the West's hateful legacies can emanate from "low" culture, despite the will to bliss out in the opiated mass of post-racial utopia. **(Kandia Crazy Horse)**

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Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Louis Peitzman, Lynn Rapoport, Ben Richardson, Jason Shamai, and Matt Sussman. The film intern is Natalie Gregory. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide at www.sfbg.com. For complete film listings, see www.sfbg.com.

OPENING

The Boys: The Sherman Brothers' Story Before there was Barney or Raffi, the answer to the question, "Who is most responsible for songs most likely to make children sing and push their parents to the very brink of sanity?" was most likely "the Sherman brothers." It might have been enough for Robert and Richard Sherman to write "Supercalifragiliciousexpialidocious," "It's a Small World," and "Chitty Chitty Bang Bang," each of which when heard once — let alone a zillion times — became instantly imprinted on the DNA of several juvenile generations. But no, they also had to write indelible songs for the Disney's *The Jungle Book* (1967), various *Winnie the Pooh* species, *Charlotte's Web* (1973), and other things you might have escaped only by being born very recently or growing up in rare media isolation. World premiering at SFIFF this year is *The Boys: The Sherman Brothers' Story*, a feature documentary about the Shermans made by two of their sons, Gregory and Jeffrey — partly to figure out just why these fraternal composers of so many cheerful songs have barely been on speaking terms in recent decades. The answer is complicated and, unlike most Disney movies (or documentaries about them), there isn't a happy ending. But there are a lot of happy memories in these 100 minutes, with people like Julie Andrews, Hayley Mills, Roy Disney, Dick Van Dyke, and John Williams remembering the Shermans as a joy to work with, if not a joy to one another. The brothers themselves, still alive and variably kicking, cannot quite agree on what came between them. But of course, not agreeing is exactly the thing. (1:40) *Metreon.* (Harvey)

The Brothers Bloom Writer-director Rian Johnson's *Brick* (2005) was a wholly original slice of high school noir, with a cleverly hard-boiled script to match. I'm not sure what happened to Johnson between *Brick* and *The Brothers Bloom*, but I'm thinking he might have watched a few too many Wes Anderson flicks. The tale of two con-artist bros (Adrien Brody, Mark Ruffalo) who have a falling out when one of them falls for a spunky heiress (Rachel Weisz), *Brothers* is a hermetically sealed "adventure" overstuffed with that forced-quirky, constructed-whimsy thing Anderson's been perfecting for years. If you thought, say, 2007's *The Darjeeling Limited* was absolutely delightful, then you'll love the similarly style-over-substance *Brothers*, which is the kind of movie where main characters dress like Buster Keaton for no apparent reason, and supporting roles are filled with comic-book types like an eyepatch-and-cape-bedecked villain named Diamond Dog (Maximilian Schell), and a kooky munitions expert named Bang Bang (Rinko Kikuchi, rounding out an Oscar-beloved cast). Clever, or groan-worthy? It's a fine line, I'm afraid. (1:53) (Eddy)

Dance Flick The Wayans family (of *In Living Color* and the *Scary Movie* series) sets their spoof-o-meter on the recent crop of dance films. (1:23)

The Girlfriend Experience A bit into this latest in an ongoing series one might call "Things Steven Soderbergh Does to Keep Himself Interested in Film as an Art Form," actual adult film star Sasha Grey briefly goes full-frontal. Why? Probably so the movie can get an R rating — who'd go to a film about a sex worker if it was rated PG-13? Or if they knew it contained virtually no (other) nudity, sex, or titillation? Billed as "a drama about the fraught relationship between our professional and our personal lives in the age of post-crisis capitalism," this exercise in non-chronological storytelling (not that there's much story) follows Grey's Chelsea, aka Christine, around as she meets with wealthy clients — who spend most of the time fretting over their mid-crisis portfolio values — shops, gets advice from various sources on expanding her self-marketing, and hangs with live-in boyfriend Chris (Chris Santos, like his character a real-world fitness trainer). Other roles are cast with nonprofessional actors too, notably former *Premiere* critic Glenn Kenny as a skin-crawlingly creepy internet porn "connoisseur" who wants a freebie in exchange for "reviewing" Chelsea on his website. The major conflict in Brian Koppelman and David Levien's script arises because astrology-minded Chelsea decides a new client might be her soulmate (which she decides even before meeting him, based on his birth date). Chris reacts to this professional line-crossing by going a Las Vegas jaunt of ambiguous purpose. With its burnished, expensive Manhattan environs shot



PHOTO BY JEANNICK GRAVELINES

Summer Hours

REVIEW The abundant drama of natural light is reason enough to see *Summer Hours*, a family drama by Olivier Assayas aspiring to Proustian profundity and Chekhovian chambering. I prefer *Les Destinées Sentimentales* (2000) for Assayas' novelistic mode, but the new film still has plenty to like. This will be especially true for *Antiques Roadshow* fans, who will have a field day with all the Musée D'Orsay-approved furnishings, even if the characters themselves don't seem quite so sturdy. The film opens with an annual reunion at the beautiful country estate where matriarch Hélène (Edith Scob, the daughter in Georges Franju's 1960 classic *Eyes Without a Face*) has tended the reputation and archive of a long-dead artist relation. When Hélène dies, the question of the house and all those beautiful objects falls to the three adult children. Being an Oliver Assayas film, this a globalization issue. Frédéric (Charles Berling) is the only one who remains in Paris (an economist who doesn't believe in economics, he's more susceptible to sentimentality than the other two). Adrienne (Juliette Binoche) has gone after the art market in New York, while brother Jérémie (Jérémie Renier) covers the financial sector in China. A clear opposition — perhaps too clear — is erected between the memory of provincial France and the dislocated pulse of the contemporary, but to Assayas' credit, *Summer Hours* doesn't feel like it has its mind made up between the two: the darting camera courts the promise of speed and movement, while the luxurious play of light nurses what's been lost. The characters are never more than their scenes, but there are a few breathtaking ones, including two bookending portraits of footloose youth that recoup *Summer Hours*' air of inconsequence. **(Max Goldberg)**

SUMMER HOURS opens Fri/22 in Bay Area theaters.

in widescreen, the feature looks like an update of style-conscious *American Gigolo* (1980). Despite the patina of additional artiness and sociopolitical commentary, there's nothing here you don't already know: sex can be a business largely like any other, albeit one that might mess up your head for "real" relationships. Plus, even Richard Gere expressed emptiness more ... uh, expressively than Grey. Anything that distracts Soderbergh from *Oceans 22* or whatever is a good thing. But in truth, the drab working-class Midwestern lives in his last low-budget experiment *Bubble* (2005) were a lot more interesting than these rather boring hot-bods. (1:17) *Embarcadero, Piedmont, Shattuck.* (Harvey)

Night at the Museum: Battle of the Smithsonian Security guard Ben Stiller returns to tangle with famous-people-from-history-played-by-famous-people-of-today, including Amy Adams as Amelia Earhart and Christopher Guest as Ivan the Terrible. (1:45) *Four Star, Marina.*

Night and Day In *Night and Day*, Korean director Hong Sang-soo's latest tale of men behaving badly, Seoul may have been swapped out for the City of Lights, but the film charts a familiar course to his past portraits of mid-life crises. As explained in the written prologue, married forty-something painter Kim Sung-nam (Yeong-ho Kim) buys a one-way ticket to Paris after he's caught smoking dope with a group of American tourists (apparently, smoking pot is not a light offense in Korea). Kim spends the film's next two and a half hours hanging out at a hostel for Korean expats, making teary-eyed late night calls to his increasingly exasperated wife in Seoul, and listlessly taking in the Left Bank while trying to get tail from two Korean art students he befriends. Kim's emotional immaturity is proportional to his horniness, and Hong, in typical fashion, mines this to comedic effect — especially when everyone has one glass too many of wine. But the laughs comes less and less in the film's final third. By the cop-out ending, you'll wonder why — just as with certain acquaintances you make while traveling abroad — you put up with such disappointing and predictable company for so long. (2:24) *Yerba Buena Center for the Arts.* (Sussman)

O'Horten It's the last day of work for 67-year-old train conductor Odd Horten (Baard Owe), and the first thing his co-worker says to him is "I hope we can avoid moose on the tracks tonight!" As it turns out in this latest drama from Norwegian writer-director Bent Hamer (2005's Bukowski-adapted *Factotum*), there are no moose — but there's plenty of metaphorical derailment ahead. A quiet, pipe-smoking singleton whose aging mother (now in a nursing home) was once a ski-jump champion, Odd is at a loss as to how to spend his newly empty days, which are kicked off by a strange (but not-creepy) late-night encounter with a friendly little boy. As he adapts to the changes — another chance encounter guides him down an ever-more unexpected path — Odd opens up, and loosens up, facing his twilight years with certain excitement. Think a low-key, Scandinavian take on 2002's *About Schmidt*, but without the motor home. And with more snow. (1:30) *Lumiere, Shattuck.* (Eddy)

» **Summer Hours** See pick box. (1:42) *Albany, Clay, Smith Rafael.*

Terminator Salvation The always well-behaved Christian Bale takes on a post-apocalpytic array of killer robots. (1:55) *Grand Lake, Presidio, Shattuck.*

ONGOING

Adoration When orphaned teenager Simon (Devon Bostick) writes a paper for French class in which he imagines himself as the son of real-life terrorists, his teacher (Arsinée Khanjian) tacitly encourages its being taken for fact. The resulting firestorm (largely taking place on the Web) raises questions about the boy's actual parents, free speech, religio-political martyrdom, and so forth. This is the first Atom Egoyan feature based on his own original story — as opposed to literary sources or historical incidents — in 15 interim years. While his fame has certainly risen in the interim, some of us haven't liked anything so well since that last one, 1994's *Exotica*. *Adoration* recalls such early efforts in the cool intellectual gamesmanship with which characters and technologies are manipulated toward a hidden truth. Yet provocative as it is, there's something overly elaborate and ultimately dissatisfying about his gambits that makes *Adoration* less than the sum of its parts. (1:40) *Opera Plaza.* (Harvey)

» **Adventureland** (1:47) *Opera Plaza, SF Center.*

Angels and Demons You can tell Robert Langdon is a professor because he never, ever stops lecturing. Even in the face of a literal ticking time bomb, he'll launch into a history lesson only tangentially related to the subject at hand. Lucky for him, the pacing of *Angels & Demons* is clunky enough that no one seems to notice — or, better yet, tell Langdon to hurry his ass up. In this prequel-turned-sequel to *The Da Vinci Code*, the professor of symbology (Tom Hanks) is called upon for his knowledge of the Illuminati, a secret society of scientists with a hate-on for religion — specifically the Catholic Church. The plot, which involves an anti-matter bomb in the Vatican and four kidnapped cardinals, is suitably preposterous, chock full of nonsensical twists and eye-rolling coincidences. The real problem, though, is the film's absurdly condescending tone: in case the science vs. religion theme isn't clear enough, it's reiterated in nearly every scene. Who will win this ancient war? Spoiler alert: the audience loses. (2:18) *California, Empire, Grand Lake, 1000 Van Ness, Presidio, Sundance Kabuki.* (Peitzman)

» **Anvil! The Story of Anvil** Screw you if you compare Anvil to Spinal Tap. Yeah, there are moments of eerie similarity (and Anvil's drummer is named Robb Reiner — how's that for a coincidence?), but this heartfelt doc (first seen locally at last year's San Francisco Jewish Film Festival) doesn't mock. Friends and bandmates since the early 1980s — when Bon Jovi-level success seemed nearly possible — Reiner and vocalist-lead guitarist Steve "Lips" Kudlow have been chasing the rock god dream their entire adult lives, toiling at day jobs and raising families but leaping at every chance to capture glory, be it a poorly planned European tour or an emotional trip back to the recording studio. Even if you scoff at hair bands, it's hard not to get wrapped up in this tale of success, failure, and power chords. And with no less than Lars Ulrich calling Anvil "the real deal," there's no need to, uh, smell the glove. (1:20) *Lumiere.* (Eddy)

» **Battle for Terra** (1:25) *SF Center.*

» **The Beast Stalker** (1:49) *Four Star.*

» **The Class** (2:08) *Oaks.*

Earth (1:30) *Oaks, 1000 Van Ness, Shattuck.*

» **Every Little Step** (1:36) *Albany, Embarcadero, Sundance Kabuki.*

Ghosts of Girlfriends Past (1:55) *1000 Van Ness, Presidio, SF Center.*

» **Gomorrah** (2:15) *Red Vic.*

» **Goodbye Solo** (1:31) *Opera Plaza, Shattuck.*

» **Il Divo** (1:57) *Shattuck, Smith Rafael.*

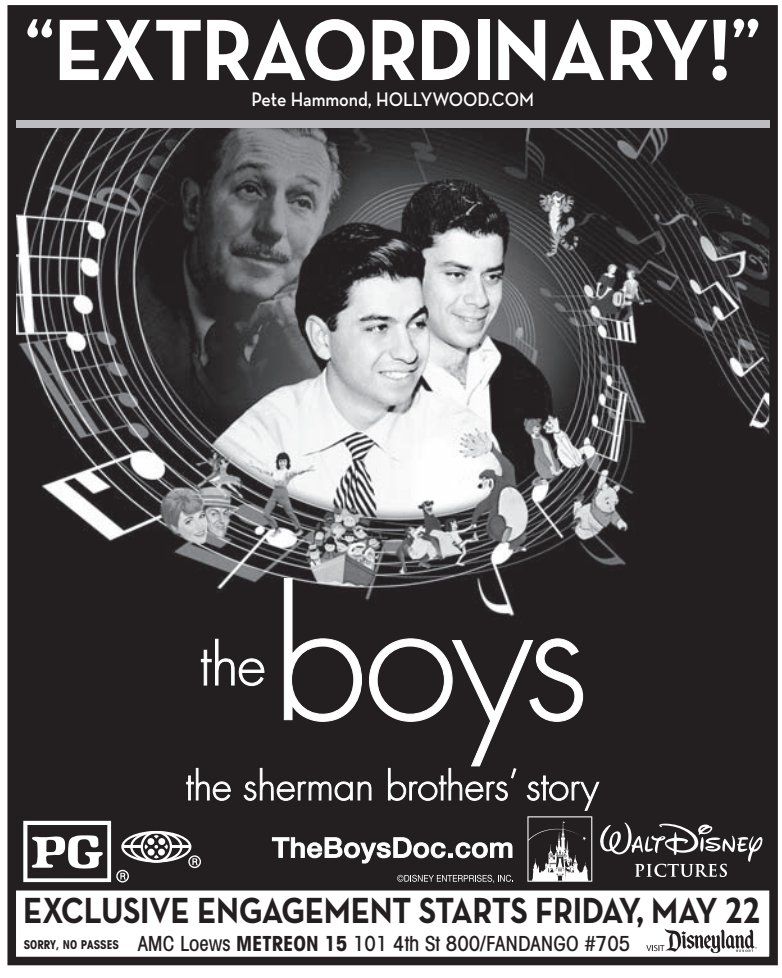
» **Know Your Mushrooms** (1:13) *Roxie.*

Lemon Tree (1:46) *Albany, Piedmont, Shattuck, Smith Rafael.*

Little Ashes Will *Twilight* star Robert Pattinson's youthful, stampede-prone fan base have more trouble processing his romantic embraces with costar Javier Beltrán, playing the poet and playwright Federico García Lorca, or the signature curlicue mustache, startling coiffures, and physical tics affected by Pattinson's character, the surrealist artist Salvador Dalí? Opening with Dalí's entrée in 1922, at 18, into university in Madrid and a circle of avant-garde artists and intellectuals including Lorca and filmmaker Luis Buñuel (Matthew McNulty), *Little Ashes* centers on a passionate relationship between Dalí and Lorca that is fueled in part by aesthetic admiration and dragged down by less exalted sentiments. Director Paul Morrison (1999's Oscar-nominated *Solomon and Gaenor*) sketches a period of political and social repression in Spain and an atmosphere in which artistic revolt is viewed as a subversive, and possibly perilous, act. Poignantly and ominously, the film draws a parallel between this undertaking and the larger one of living truthfully and without artifice, suggesting that such things can define one's

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Schedules are for Wed/20–Tues/26 except where noted. Director and year are given when available. Double features are marked with a •. All times are p.m. unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. Free-$6. "Seeing Ohlones," a live radio broadcast and film screenings about Ohlone leaders and their organizations, Wed, 6. "OpenScreening," Thurs, 8. For participation info, contact ataopenscreening@atasite.org. "Descending Stardom Access," mash-ups made from cable-access relics, Fri, 8. "Other Cinema:" "The End of the Analog," works by Killer Banshee and others, Sat, 8:30.

CAFÉ OF THE DEAD 3208 Grand, Oakl; (510) 931-7945. Free. "Independent Filmmakers Screening Nite," Wed, 6:30.

CAFÉ ROYALE 800 Post, SF; www.ham-o-rama.com. Free. "Incredibly Strange Picture Show:" **The Pee-Wee Herman Show** (1981), Wed, 8.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. $5-10. "Women on the Verge:" **•Women on the Verge of a Nervous Breakdown** (Almodovar, 1988), Wed, 2:45, 7, and **Johnny Guitar** (Ray, 1954), Wed, 4:40, 9:10; **•Remember My Name** (Rudolph, 1978), Thurs, 7, and **Ms. 45** (Ferrara, 1981), Thurs, 9. **•The Times of Harvey Milk** (Epstein, 1984), May 22-28, 7 (also Sat/23-Sun/24 and May 27, 2:30), and **Milk** (Van Sant, 2008), May 22-28, 8:50 (also Sat/23-Sun/24 and May 27, 4:25).

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. $5.50-9.25. **Il Divo** (Sorrentino, 2008), call for dates and times. **Lemon Tree** (Riklis, 2008), call for dates and times. "The Films of My Life: Anne Lamott:" **Bab'Aziz: The Prince Who Contemplated His Soul** (Khemir, 2006), Wed, 7. "A Conversation with Barbara Hale," Sat, 3. This event, $12. **Summer Hours** (Assayas, 2008), May 22-28, call for times.

CLAY 2261 Fillmore, SF; (415) 346-1124. "Late Night Picture Show:" **Lollipop Girls in Hard Candy** (Gibson, 1976), Fri-Sun, midnight.

"FILM NIGHT IN THE PARK" This week: Creek Park, 400 block of Sir Francis Drake, San Anselmo; (415) 453-4333, www.filmnight.org. $3-6. **WALL-E** (Stanton, 2008), Sat, 8.

HUMANIST HALL 390 27th St, Oakl; www.humanisthall.org. $5. **The Century of the Self Episode Three: There is a Policeman Inside All Our Heads — He Must Be Destroyed** (Curtis, 2002), Wed, 7:30.

MECHANICS' INSTITUTE 57 Post, SF; (415) 393-0100, rsvp@milibrary.org. $10. "May Day! The Charm and Sparkle of Doris Day": **Love Me or Leave Me** (Vidor, 1955), Fri, 6:30.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. $5.50-9.50. Theater closed May 9-28.

RED VIC 1727 Haight, SF; (415) 668-3994. $6-9. **The English Surgeon** (Smith, 2007), Wed, 2, 7:15, 9:20. **Live Nude Girls Unite** (Query and Funari, 2000), Thurs, 7:15, 9:15. **Serbis** (Mendoza, 2008), Fri-Sat, 7:15, 9:15 (also Sat, 2, 4). **Examined Life** (Taylor, 2008), Sun-Tues, 7:15, 9:15 (also Sun, 2, 4).

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. $5-10. "I Wake Up Dreaming: The Haunted World of the B Film Noir:" **•Violence** (Bernhard, 1947), Wed, 6:35, 9:20, and **The Last Crooked Mile** (Ford, 1946), Wed, 8; **•No Man's Woman** (Adreon, 1955), Thurs, 6:35, 9:35, and **Private Hell 36** (Siegel, 1954), Thurs, 8; **•The Hoodlum** (Nosseck, 1951), Fri, 6:45, 9:40, and **New York Confidential** (Rouse, 1955), Fri, 8; **•The Burglar** (Wendkos, 1957), Sat, 1:10, 4:35, 8, and **Witness to Murder** (Rowland, 1954), Sat, 2:55, 6:20, 9:45; **•Repeat Performance** (Werker, 1947), Sun, 1:05, 4:35, 8, and **Hollow Triumph** (Sekely, 1948), Sun, 2:55, 6:20, 9:45; **•Under Age** (Dmytryk, 1941), Mon, 6:45, 9:40, and **Women in the Night** (Rowland, 1948), Mon, 8; **•The Pretender** (Wilder, 1947), Tues, 6:35, 9:50, and **Suspense** (Tuttle, 1946), Tues, 8.

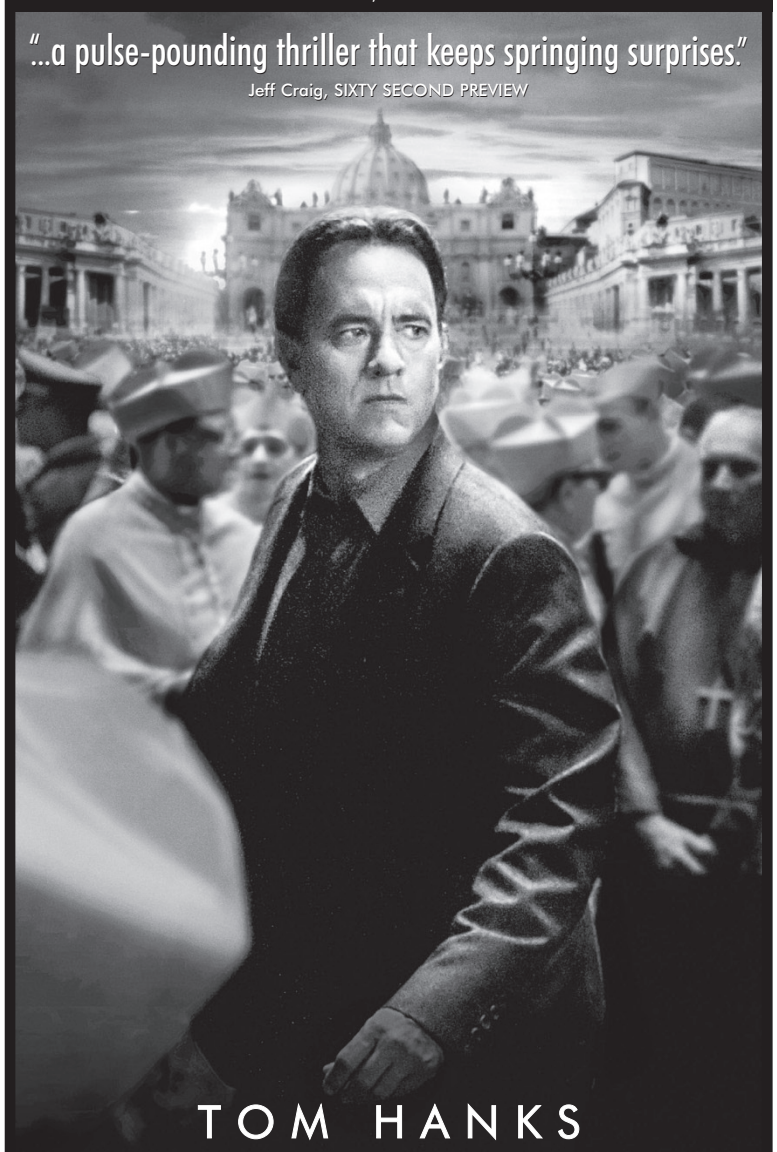
SAN FRANCISCO PUBLIC LIBRARY Koret Auditorium, 100 Larkin, SF; (415) 557-4495. Free. "Envisioning Taiwan:" **Secret** with **"Taiwan Festivals,"** Sat, 2. Arrive early (1pm) for a reception, or at 1:40pm for a lecture by Manfred Peng on Taiwan's film industry.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. $8-10. **Night and Day** (Hong, 2008), Thurs-Fri, 7:30; Sun, 2. **SFBG**



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character and seal one's fate. While biographers might argue over the facts presented or glossed over and the conclusions likely to be drawn, *Little Ashes* traces the stages of a rhapsodic, conflicted, unhappy affair with lyrical grace, aided by Beltrán's soft recitations of Lorca's emotionally resonant verse. (1:52) *Embarcadero.* (Rapoport)

›› **Management** (1:33) *Lumiere, Piedmont, Shattuck, Sundance Kabuki.*

›› **Medicine for Melancholy** (1:27) *Roxie.*

Next Day Air (1:24) *1000 Van Ness.*

Obsessed (1:48) *1000 Van Ness.*

›› **Outrage** (1:30) *Embarcadero, Shattuck.*

Rudo y Cursi (1:57) *Bridge, Empire, Piedmont, Shattuck.*

›› **Sin Nombre** (1:36) *Opera Plaza, Shattuck.*

›› **The Soloist** (1:49) *Oaks, 1000 Van Ness, Presidio, SF Center, Shattuck.*

›› **Star Trek** (2:07) *California, Empire, Grand Lake, Marina, 1000 Van Ness, Sundance Kabuki.*

State of Play (1:58) *Oaks, 1000 Van Ness, Piedmont, SF Center.*

›› **Sunshine Cleaning** (1:42) *Shattuck.*

Treeless Mountain (1:19) *Opera Plaza.*

Tyson (1:28) *SF Center, Shattuck, Sundance Kabuki.*

›› **Valentino, the Last Emperor** (1:32) *Embarcadero.*

X-Men Origins: Wolverine (1:45) *Grand Lake, 1000 Van Ness, SF Center, Sundance Kabuki.* SFBG

first run venues

The following is contact information for Bay Area first-run theaters. Please go to sfbg.com for a complete list of showtimes.

Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.

Bridge Geary/Blake. 267-4893.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893.

Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Kabuki Cinema Post/Fillmore. 929-4650.

Lumiere California/Polk. 267-4893.

Marina Theatre 2149 Chestnut. www.lntsf.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANDANGO.

Metro Union/Webster. 931-1685.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893.

Presidio 2340 Chestnut. 776-2388.

SF Centre Mission between Fourth and Fifth sts. 538-8422.

Stonestown 19th Ave/Winston. 221-8182.

Vogue Sacramento/Presidio. 221-8183.

OAKLAND

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Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

Parkway 1834 Park, Oakl. (510) 814-2400.

Piedmont Piedmont/41st St, Oakl. (510) 464-5980.

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Emery Bay 6330 Christie, Emeryville. (510) 420-0107.

Oaks 1875 Solano, Berk. (510) 526-1836.

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Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.

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FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0319108-00 The following person is doing business as **AUTHENTIC FILMS, AUTHENTIC PRODUCTIONS**, 173 Precita Ave. San Francisco, CA 94110. Charles Lyons, 173 Precita Ave. San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 04/9/2009. Signed Charles Lyons. This statement was filed by Jennifer Wong on April 9, 2009. **#35206. April 6, 13, 20 & 27.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0319408-00 The following person is doing business as **PHYTOTHERAPY QUALITY SERVICES** , 1017 Portola Dr., San Francisco, CA 94127. Mark A. Sydow, 1017 Portola Dr, San Francisco, CA 94127. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 4/7/09. Signed Mark A. Sydow. This statement was filed by Michael Jaldon on April 22, 2009. **#35503. April 29, May 6, 13 & 20.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0319445-00 The following person is doing business as **MOUNTAIN BIKE WARRIOR**, 124 Everson Street, San Francisco, CA 94131 Gilbert Ovieto & Michelle Ovieto, 124 Everson Street, San Francisco, CA 94131 This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date April 23, 2009. Signed Gilbert Orvieto. This statement was filed by Mariedyne L. Argente on April 23, 2009. **#35204. April 31,2009, May 6, 13 & 20.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0319472-00 The following person is doing business as **DAD IS COOKING** , 2221 26th St. San Francisco, CA 94107. Matthew David Griffin, 2221 26th St. # 103, San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Matthew David Griffin. This statement was filed by Jennifer Wong on April 24, 2009. **#35504. April 29, May 6, 13 & 20.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0319551-00 The following person is doing business as **LOUDFARM AND BEATELECTRIC**, 320 Guerrero Street, San Francisco, CA. 94103. Abraham Dichi. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date January 15, 2009. Abraham Dichi. This statement was filed by Magdalena Zevallos on April 28, 2009. **#35205. May 6, 13, 20 & 27.**

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FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0319677-00. The following person is doing business as **CROW & ROSE, ATTORNEYS AT LAW**, 838 S. Van Ness Ave., San Francisco, CA 94110. Dave Crow, 838 S. Van Ness Ave., San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 8/1/2005. Signed Dave Crow. This statement was filed by Lena Lee on March 01, 2009. **#35207. May 6, 13, 20, 27, 2009.**

SFO

CONCESSION OPPORTUNITY AT SAN FRANCISCO INTERNATIONAL AIRPORT

San Francisco International Airport is accepting bids for the Snack and Beverage Lease. This Lease is intended for the operation of vending machines dispensing snacks and beverages for immediate consumption. The Request for Bid documents, including submittal instructions and requirements, are posted online at http://www.flysfo.com/web/page/about/b2b/conces/. Submittals must be received no later than 2:00 p.m. PST on Thursday, May 21, 2009 to be considered. For more information, please call Sunita Pilli, Senior Analyst, Revenue Development and Management, at (650) 821-4500.

CNS#1589354

SFO

CONCESSION OPPORTUNITY AT SAN FRANCISCO INTERNATIONAL AIRPORT

San Francisco International Airport has commenced the Request for Bid (RFB) process for the Sleep Units Lease, comprising one location measuring approximately 886 square feet post-security of International Terminal, Boarding Area "A," at San Francisco International Airport. This facility is intended for the operation of sleep units.

We strongly encourage you to attend the informational conference scheduled for Wednesday, June 3, 2009, 10:00 a.m., at San Francisco International Airport, Terminal 2, Fourth Floor Conference Room. This is a time when staff discusses the desired concept, minimum qualification requirements, address any questions relating to this Lease and receive comments from participants.

Please visit us on-line at The RFP is available on-line at http://www.flysfo.com/web/page/about/b2b/conces/ to learn more about this concession opportunity, including the RFB document. To obtain a print copy of the RFB, please send your name and mailing address to SFOConcessions@flysfo.com or fax your request to (650) 821-4519. For more information, please call Sharon Perez, Principal Property Manager, Revenue Development and Management, at (650) 821-4500.

CNS#1586997

SUMMONS (FAMILY LAW) FILE NO. FMS-09-385876 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF **PAULINE BI** for the summons of RESPONDENT **IRWIN PHLEGAR**. TO ALL INTERESTED PERSONS: Petitioner Pauline Bi 1362 Funston Ave #4, San Francisco, CA 94122 filed a petition with this court for a summons of respondent Irwin Phlegar. Upon reading and filing evidence consisting of a declaration as provided in Section 415.50 CCP by Petitioner Pauline Bi, and it satisfactorily appearing therefrom that the Respondent Irwin Phlegar cannot be served with reasonable diligence in any other manner specified in Article 3, Chapter 4, Title 5 of the Code of Civil Procedure, and it also appearing from the verified complaint or petition that a good cause of action exists in this action in favor of the Petitioner, therein and against the respondent and that the said Respondent Irwin Phlegar is a necessary and proper party to the action. NOW, on motion of Pauline Bi Pro Per or Attorney(s) for the Petitioner, IT IS ORDERED that the service of said summons in this action be made upon said Respondent by publication thereof in San Francisco Bay Guardian a newspaper of general circulation published at San Francisco California hereby designated as the newspaper most likely to give notice to said Respondent; that said publication be made at least once a week for four successive weeks. IT IS FURTHER ORDERED that a copy of said summons or citation and order to show cause in this action be forthwith deposited in the United States Post Office, post-paid, directed to said Respondent , if his/her address is ascertained before expiration of the time prescribed for the publication of this summons and a declaration of this mailing or of the fact that the address was not ascertained be filed at the expiration of the time prescribed for the publication On the fourth week of publication 28 days after the first publication is made, the Court shall acquire jurisdiction over said Respondent. Dated 4/14/09. Signed by Patrick J. Mahoney, Presiding Judge on April 14, 2009. Endorsed Filed, San Francisco County Superior Court of California on April 14, 2009 by Gordon Park-Li, Clerk. **April 29, May 6, 13, 20, 2009. L#355026**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: April 24, 2009. To Whom It May Concern: The name of the applicant is: Pagan 1 Restaurant LLC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 731 Clement St., San Francisco, CA 94118-2216. Type of License Applied for: 41- ON-SALE BEER AND WINE - EATING PLACE. Publication date: May 6,13,20 2009 L#35501.

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME The following person have abandoned the use of the fictitious business name known as: CROW & ROSE, ATTORNEYS AT LAW. Located at: 605 Market St. Suite 400, San Francisco, CA 94105. The fictitious business name referred to above was filed in the County of San Francisco under File# 287088 on: 7/21/2005. NAME AND ADDRESS OF REGISTRANTS (as shown on previous statement): DAVE CROW, 838 S. Van Ness Ave., San Francisco, CA 94105 ;Solvejg Rose,1521 Verdi St., Apt. A, Alameda, CA 94501. This business was conducted by a general partnership. Signed DAVE CROW. Dated: March 1, 2009, Lena Lee, Deputy County Clerk. **May 6, 13, 20,27 2009 L#35208**

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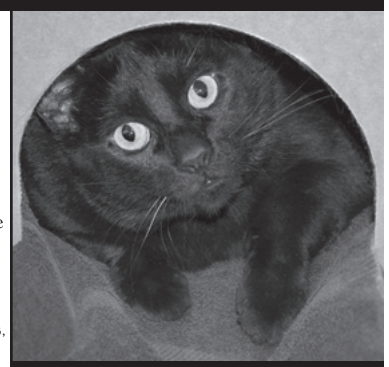
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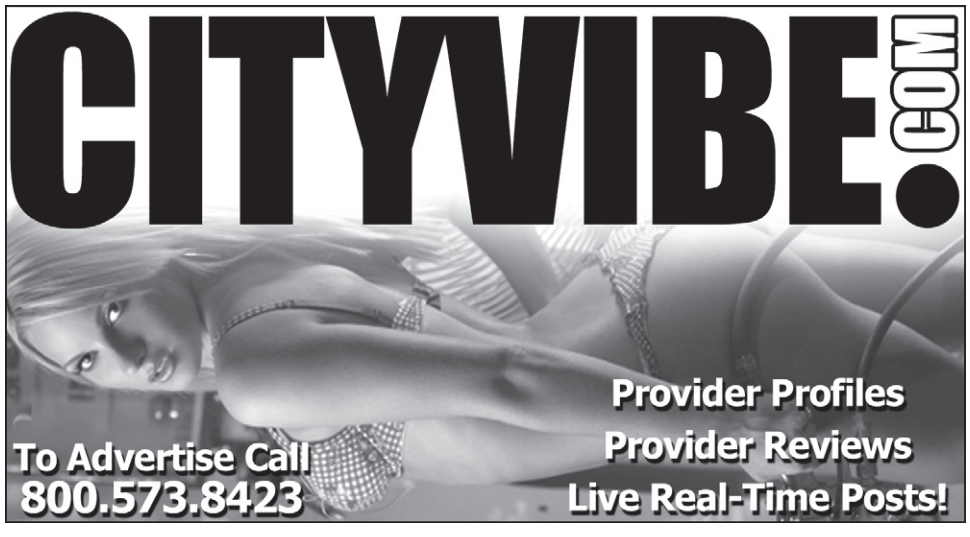




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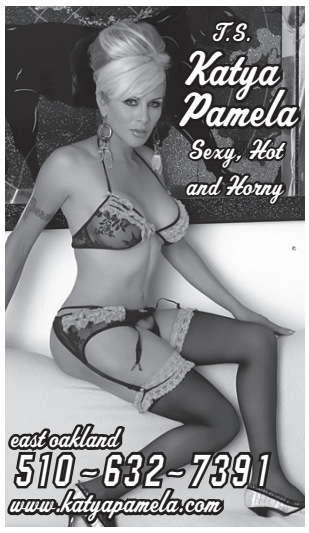
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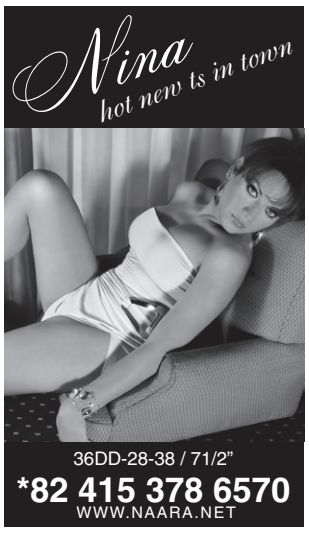














Too/Dangerous

By Andrea Nemerson
andrea@altsexcolumn.com

Dear Andrea:
I have a friend who is having a rough time right now and decided to distract herself by meeting guys on Craigslist and having sex with them. How do I convince her that this is a really bad idea and she could get herself killed? I'm really freaking out about it. How do you tell a grown woman what to do? What would you do?
Love,
Freaking-out Friend

Dear Friend:
Me? I wouldn't freak out, for starters. While I'm a wimp and a weenie myself and have never done anything of the kind, I have plenty of friends who have done similar things and lived to talk about it, especially to me, since I am nosy and ask a lot of questions. As it turns out, the worst thing that has happened to any of them is boredom or alienation and the occasional broken heart.

I also went through a period where half my friends were prostitutes or exotic dancers or pro-dommes and the rest were grad students, except most of those were the same people, and none of them ever got hurt either. So I realize I am biased about this kind of behavior, and in the exact opposite way from the way most people are biased about it, but here's the thing: it just isn't that dangerous.

There is, of course, the current, scarifying story of the probable "Craigslist Killer," Philip Markoff, and his probable victim, Julissa Brisman, and when something like that breaks it makes everything superficially similar to it suddenly look more dangerous. That doesn't mean it *is* more dangerous, it just means it *looks* more dangerous, in the same way that nobody wants to fly in the immediate aftermath of an airplane crash even though flying the day after a crash ought to be neither more dangerous nor safer than any other day, statistically. It feels worse, and that's enough for most people.

There have been — there would have to have been — other Craigslist murders: the radio host killed by a teenage knife freak, another young woman in 2007, and the "nanny murder" of Katherine Olson, also in 2007. That one didn't even involve dating or sex ads but something I've been doing for years myself: hiring nice young college girls to babysit. Olson's murder has come up a number of times in discussion with the women I interview or hire, but has the fact that one young woman went out on a babysitting job and encountered not a single mother in need of childcare but some sick fuck with a gun kept the rest of them from running or responding to ads? Thankfully, no, or I'd be in trouble. I don't expect that the other, exceedingly rare but equally horrible Craigslist-based crimes will keep sex-seekers or sex-workers off the list either, nor should it.

Now, about your friend. One part of your brief description does worry me: She sounds like she might be feeling a little lost and out of control right now, which could affect her judgment. Ideally, I'd like to see people who are using the personals or a dating site to make assignations do it stone cold sober and with a certain steely Vulcan-like detachment. It is not, I insist, particularly dangerous, but why take unnecessary risks? Why risk even an evening of boredom or vague discomfort if avoidable? Not that these things actually *can* be totally avoided if you're going to do something silly like going out and meeting other human beings instead of staying home on the couch with your laptop as God intended, but that's no reason not to *try*.

I have plenty of friends who have done similar things and lived to talk about it.

If you're just going to meet people for coffee, little bad can happen other than bad conversation (or bad coffee — don't go to Starbucks!). But I get the feeling your friend is meeting people specifically to have sex, and probably not at Starbucks. I hope, in that case, that she's taken a self-defense course, is sober, and is letting her biggest, toughest, preferably most well-armed friend know exactly where she's going and when she's expected to call in. I also hope she's meeting people somewhere safe first and scoping them out, and not going anywhere she can't get home from. None of this is a guarantee of safety, as we have seen, but I simply refuse to get all freaky about the existence of a few freaks. Regular boyfriends and — especially — ex-boyfriends are a far greater danger to women's lives and limbs than strangers will ever be.

You also asked how to tell a grown woman what to do, and you know whom you asked and what I'm likely to say, so we can just skip that. If you think your friend is depressed or desperate and maybe making bad choices she may regret, offer a shoulder or an ear and resist any temptation to wag a finger in her face. It won't help, it won't work, and it won't be welcomed.
Love
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